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A Magazine of Architecture & Decoration.



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JULY 1919

27-29, Tothill St., Westminster. London. S.W.

VOL. XLVI

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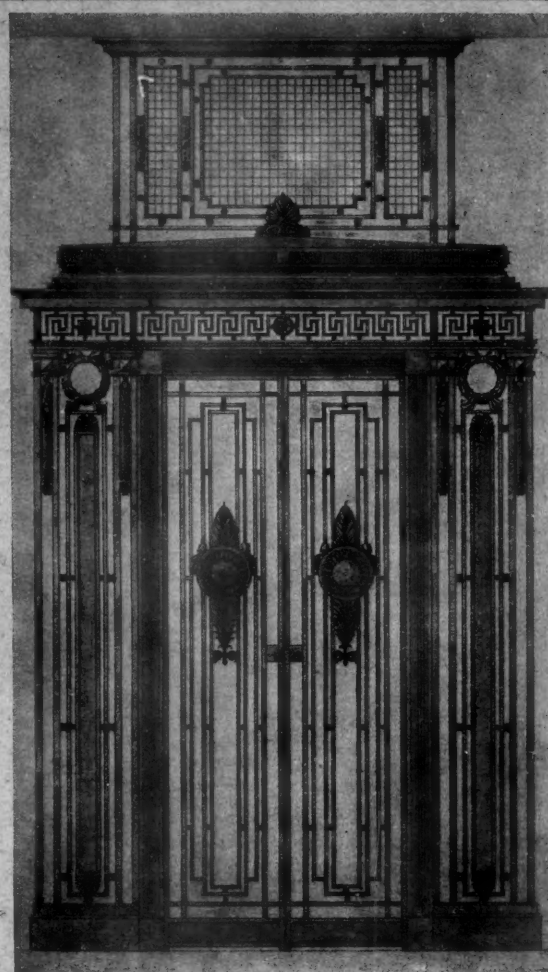
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ARCHITECTURAL
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Vol. XLVI. JULY—DECEMBER 1919

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 Plate I.

July 1919.

PRINCIPAL ENTRANCE TO THE ROYAL COLLEGE OF SCIENCE, DUBLIN.
 Sir Aston Webb, C.B., P.R.A., and Sir Thomas Manly Deane, Architects.
 (See page 26.)

BAALBEK.

By G. BERKELEY WILLS, A.R.I.B.A.

TO the average student of architecture, Baalbek was before the War but little known. The impression left on the mind by any descriptions of the place that could be found in architectural works was vaguely that of a huge platform of cyclopean masonry upon which were built magnificent temples to the gods of Olympus, surrounded by vast courts and loggias, and forming a kind of Roman Colonial version of the Acropolis at Athens.

Wood and Dawkins's book is the standard work on the subject. Fergusson devotes two pages to it, with plan and conjectural restoration of the temple of Bacchus, and an excellent but brief description is given in Anderson and Spiers's "Architecture of Greece and Rome," with plan of Baalbek, illustrations of the "trilithon" and quarry, a portion of the interior of the temple of Bacchus (but erroneously called the temple of Jupiter),

Jerusalem express at Damascus and take the train from there to Baalbek through Rayak junction. The simplest way at present is via Egypt or Beirut.

It is thought, therefore, that some impressions of a flying visit there last November may be of interest.

At the commencement of Allenby's offensive last autumn, the line held by us ran from a point on the coast of Palestine, about ten miles north of Jaffa, in an east-south-easterly direction, north of Jerusalem and Jericho to the Ghoraniyeh bridgehead on the Jordan, a few miles north of the Dead Sea. This offensive, it will be remembered, resulted in the utter defeat of the Turkish armies and our occupation of northern Palestine and Syria as far as Aleppo.

About the middle of October the Division to which the writer belonged advanced up the coast from Haifa through



1. THE UNFINISHED CYCLOPIC BUILDING-STONE IN THE QUARRY.

and a conjectural restoration of the propylæa. But on the whole the literature on the subject is scanty, taking into consideration the fact that Baalbek forms the most magnificent temple group now left to us of its class and age.

Baalbek, though nearer at hand than that wonderful city of the desert, Palmyra, was nevertheless well beyond the ordinary tourist route; the country was unsettled, if not actually dangerous, and the journey raised rather formidable barriers in the way of time and expense. The place, therefore, has not received the attention it deserves, comparatively few people from this country ever having visited it, although a German mission had been at work restoring the buildings for some ten years before the War.

All this, however, will now be altered, and as soon as the world settles down once more to normal conditions it will be a simple matter to break the journey on the Paris-Constantinople-

Acre, Tyre, and Sidon, and made a state entry into Beirut on October 31st—the day the Turk threw in his hand. The Division was ordered to concentrate in Egypt shortly afterwards, and as the work of embarkation fell on the "Q" staff it was only possible for the writer to obtain two days' leave to dash over to Baalbek and back.

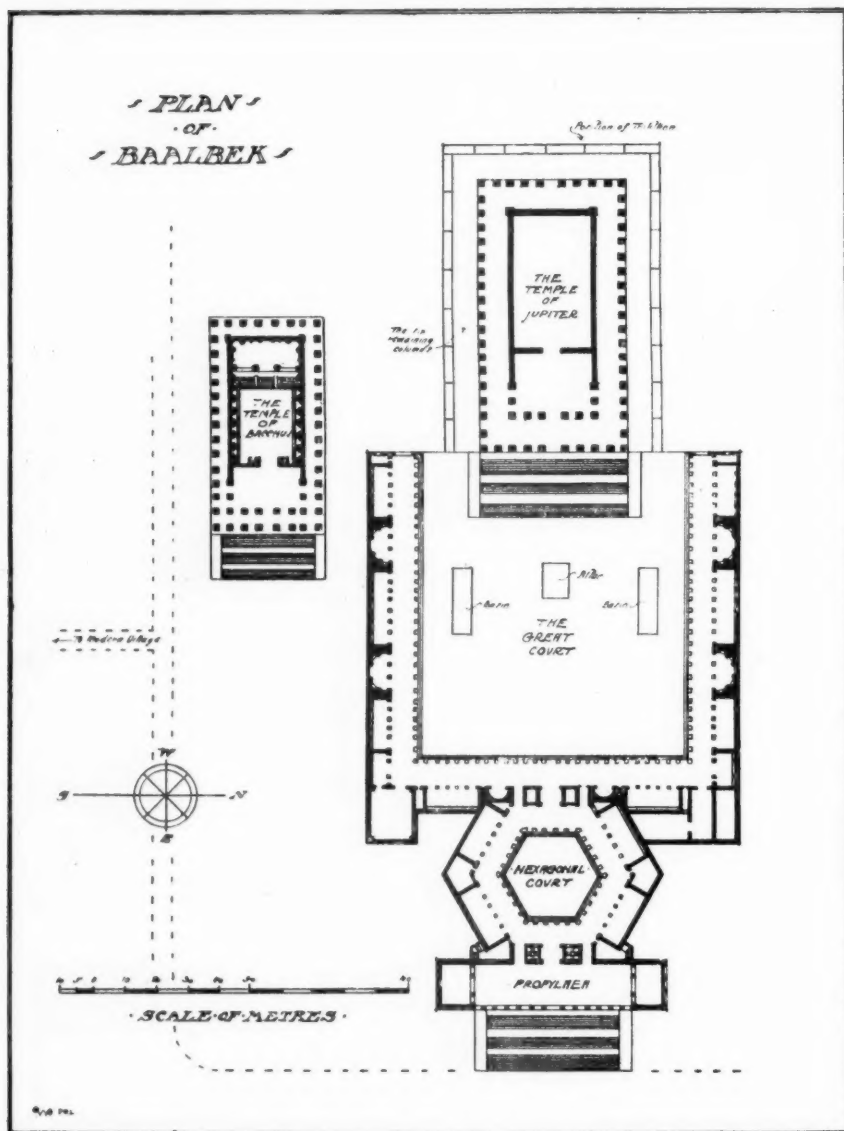
The road from Beirut to Baalbek after the first three or four miles begins the ascent of the Lebanon in a series of loops and bends up the spurs of the mountains, climbing to a height of 4,880 ft. in 18 miles. The road and rack-and-pinion Beirut-Damascus railway cross and recross continually on the way up, and magnificent views are obtained on every side—olive-clad hills thickly sprinkled with red-tile-roofed houses and villages, deeply cut ravines such as the Wadi Beirut and the classical Dog River, and away to the south Hadeth with the largest olive grove in the world. In many of these villages are situated the

summer residences of the wealthy Beirutians, perched on spurs above the ravines and commanding wonderful views, and at Ain-Sofar was a German colony—with an exceptionally hideous hotel. Jebel-Sannin, of curious pinkish tone, with its horizontal snow-capped summit holds the sky-line to the north-east. Beirut with its harbour lies far below like a toy city in the sea, and the long straight coast-line of Palestine stretches away to the south.

At Deir-el-Beidar the highest point of the road across the Lebanon is reached, and from here the road is more or less level for about a couple of miles, until suddenly the valley of the Nahr-el-Libani and the whole Anti-Lebanon range burst into view, with Hermon's conical peak well away to the south.



2.—THE HEXAGON AND THE GREAT COURT WITH THE ALTAR.



The journey is reminiscent of the road over the mountains of Judah through Jerusalem and down to the Jordan valley, with the mountains of Moab beyond.

The road then descends to the 3,000 ft. level past the junction to Damascus through Moallaka and Zahle, and thence ascends in a gradual slope of about eighteen miles to Baalbek at 3,675 ft. above sea level.

Baalbek stands on the watershed at the north end of the valley of the Nahr-el-Libani, finely placed between pink limestone hills and within a mile or so of Ras-el-Ain, the source of the Orontes, which flows in a north-east direction to Homs. The six huge columns, the last remains of the temple of Jupiter (illustration 4) are visible some distance away, and the quarry with the "femme couchée," the largest stone in the world, lies off the road to the right just before the modern village is reached.

This enormous stone (illustration 1), which is well known from photographs, lies in the quarry at a slight angle, a portion of it being now buried with debris. Its dimensions are variously given as 69 ft. to 77 ft. long, 16 ft. thick, and 14 ft. wide, and the weight from 820 tons to 915 tons.* Although believed to be not completely detached from the rock, it is hewn and squared and ready to be placed with those other giants in the cyclopean masonry of the platform of the temple of Jupiter. Its amazing size can be realized by climbing the stone and walking along the upper face, and the methods by which these huge monoliths were not only moved from the quarry to the Acropolis, but hoisted into position some twenty or thirty feet above the

* Fergusson estimates the weight of this stone at over 1,100 tons, but this estimate is far larger than those given by other writers.



3.—SEMICIRCULAR HALL ON NORTH SIDE OF GREAT COURT.

ground, become yet more mysterious as its terrific bulk is appreciated.

Baalbek by history and legend is one of the most ancient cities in the world, and the different nations who possessed it from time to time supposed that it dated from time immemorial. By legend it was founded by Cain in the year 133 of the Creation, and the Arabs believe that it was here that Nimrod built the tower of Babel. Others assert that Baalbek is the Baalath of Solomon, who used it as a depot between Palmyra (Tadmor) and Tyre, and that it was one of the busiest commercial centres of his kingdom, which extended from Gaza to Tiphseh on the Euphrates—Damascus being denied him owing to his enmity with Hadad, King of Damascus. In Phœnician times Baalbek became first and foremost a religious centre, renowned for the splendour and veneration with which the Sun god was worshipped, and the goal of thousands of pilgrims, who crowded to the place to offer innumerable victims on the altars of Baal. Although the recent German excavations have not brought to light any traces of Phœnician work, there is little doubt that Baalbek is of Phœnician origin, and the contemporary of Tyre and Sidon. There is no mention of the town after the Macedonian invasion, and nothing is known of any buildings erected by the Greeks. It is probable that the name was changed to Heliopolis by the Seleucidæ.

It is, however, with the Roman period that we are concerned. Julius Cæsar, who conquered Syria A.D. 47, changed the name from Heliopolis back to Baalbek, and being so impressed with the magnificence of the place and the devotion of the population to their god Baal he founded a Roman colony there, and it would therefore appear that he was originally responsible for the magnificent temples which the Romans built, partly at any rate, from materials left by the Phœnicians. It is probable that these temples were commenced in the early part of the Christian era by the first Cæsars, and continued

without interruption during the reigns of Trajan, Hadrian, Antoninus the Pious, Septimus Severus, Caracalla, Gordianus, and other emperors, until the end of the third century.

In the reign of Constantine, however, Christianity prevailed throughout the Roman Empire: the temples were closed, and the inhabitants were forbidden to worship Jupiter, and more especially Venus, the ceremonies performed in her honour (*sic*) having become pre-eminently sensual. Theodosius was even more thorough, destroying the temples and building a Christian church, the remains of which can be seen to-day in the great court opposite the entrance to the temple of Jupiter.

Such, briefly, is the history of Baalbek until the end of the Roman period. About 634 the Arabs captured the city from the Romans, and from this time onwards the history of the place is one long tale of sieges, pillaging, earthquakes, and floods. The Arabs turned the acropolis into a fortress, and this is the reason why so many of the buildings are overlaid or built up with Arab masonry. The upper part of the substructure was built with this object,



4.—THE SIX COLUMNS OF THE TEMPLE OF JUPITER.



5. DETAIL OF TEMPLE OF BACCHUS.

and the bases of Roman columns appear in places built on end into the walls; a huge wall is built across the front of the temple of Bacchus half-way up the flight of steps to the podium—the first few steps showing on the outside of the wall—and Arab masonry is apparent between columns or doorways, and even on the top of the entablature. This Arab masonry is admirable work of its kind, and is second only to that of the Romans or Phœnicians in the size of the stones used and the accuracy with which they are laid, most of the material having been taken from the Roman buildings; but it detracts very considerably from the appearance of the ruins, and makes it difficult to visualize the effect of the original work.

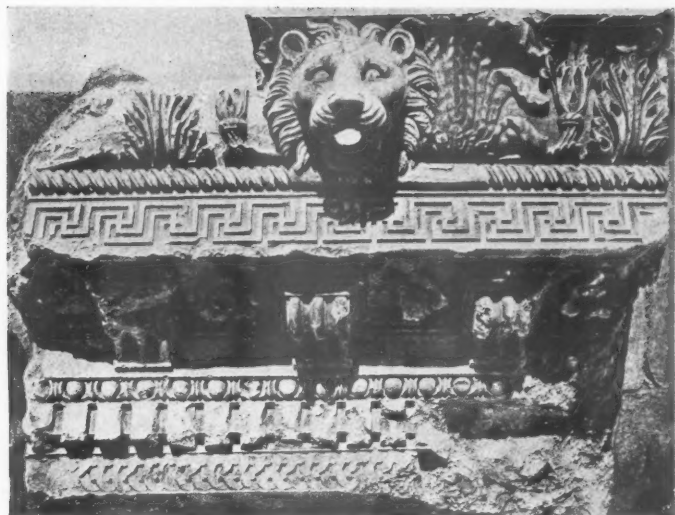
The acropolis to-day is surrounded by orchards and olive gardens, which afford a pleasant rest to the eyes, and make a foil for the architecture above the trees. It stands to the west of the modern village, and the temple of Bacchus and the six great columns of the temple of Jupiter tower above the mud and stone houses; but the Arab walls have turned the place in appearance, as in effect, into a fortress. The lower part of the temple of Bacchus is hidden, and the fine vista that must have existed looking up the steps in front of the pronaos is entirely lost. But in any case this temple must always have looked rather like an afterthought. The temple of Jupiter with its two courts and propylæa is a homogeneous design, but the planning of the temple of Bacchus in relation to it appears to have been somewhat haphazard. Conjectural restorations all fight shy of showing the treatment of the west end of the great court and the space between the platform of the temple of Jupiter and the temple of Bacchus, but perhaps future excava-

tions may clear up this point. Possibly there once existed, or there was intended, a similar temple on the north side, thus forming a trinity of temples and completing a wonderful and symmetrical composition. Passing eastwards, the angles made by the hexagonal court with the propylæa, and especially with the great court, are very awkward. From a purely constructional point of view they are, of course, perfectly correct as showing the shape of the court inside, but for all that the acute angles so formed in the re-entrants are very ugly.

The whole of the buildings are raised on a platform about 25 ft. above the ground, this platform being vaulted inside. The main buildings, which extend for upwards of 300 yards from east to west, are approached from the east through the propylæa, 160 ft. wide and 36 ft. deep, flanked by side pavilions about 37 ft. wide, making a total width of about 235 ft. The propylæa was reached by a flight of 51 steps, in three stages, 160 ft. wide; but these were destroyed by the Arabs, and all that exists to-day is a narrow stair after the same pattern erected by the German mission. The propylæa consisted of twelve red-granite Corinthian columns in antis on pedestals between the pavilions, with a full entablature, which was carried round the wings over pilasters—four on the front and a similar number on the returns. The intercolumniation of the two central columns was about half as wide again as that of the remainder, the entablature being carried over in the form of a semicircular arch under the pediment. This feature is



6. -LEANING COLUMN OF THE TEMPLE OF BACCHUS.



7.—DETAIL OF CORNICE OF THE TEMPLE OF JUPITER.



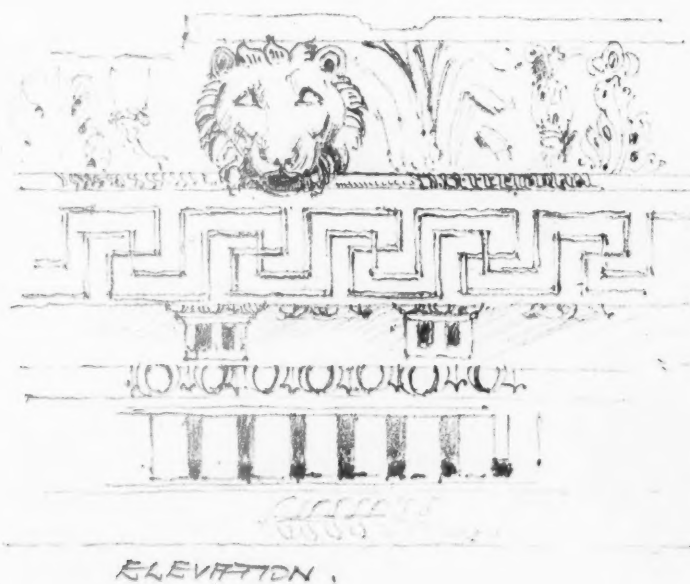
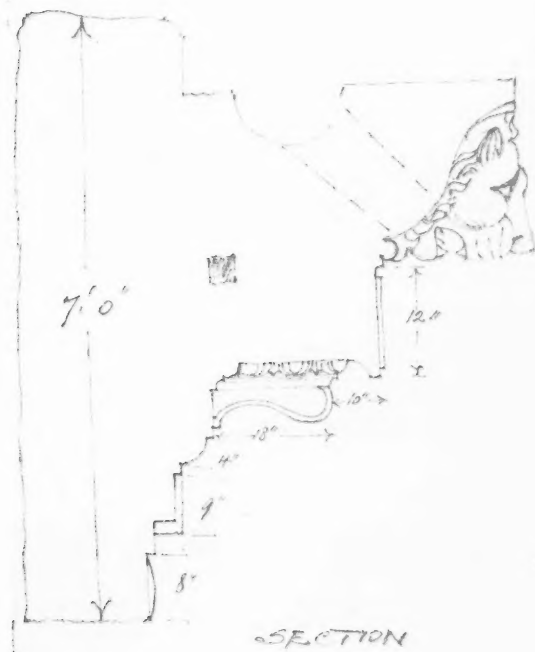
8.—MASK IN THE FRIEZE OF THE TEMPLE OF BACCHUS.

typical of Roman temples in Syria, being employed at Palmyra, Damascus, and other places, and probably also at the two temples here, though Fergusson shows the temple of Bacchus with a straight entablature.* Two square Corinthian pillars separated the propylæa from the pavilions, and the order is carried round on the inside over pilasters, with niches between having triangular and segmental pediments. These pavilions are now in ruins, but sufficient original work remains to show that they were carried up with an attic story. The propylæa had either a flat terraced roof, or one covered with tiles. Three doorways in the back wall of the propylæa, which is also decorated with niches, communicate with the hexagonal court—the central door 26 ft. high and 18 ft. wide, with threshold in one solid block the full depth of the doorway, the two side doors 15 ft. high and 10 ft. wide. From this central

doorway there bursts on the spectator the wonderful vista through the two courts to the temple of Jupiter beyond—an idea of which can be obtained from the photograph which was taken from the top of one of the winding staircases between the doorways which lead to the roof of the propylæa (illustration 2).

The first court is built in the form of a regular hexagon 212 ft. in diameter, with six irregular rooms in the angles for the use of the priests, and between these rooms are four oblong rectangular exhedræ, each with four columns in antis in front. The walls of the exhedræ are decorated with rows of niches with pediments over; in fact this motif is used throughout the whole group of buildings. About 25 ft. in front of these exhedræ was a row of columns standing on a stylobate of three steps and carrying a timber roof, thus forming a covered loggia round the centre hexagonal space, which was open to the sky. Nothing remains of this peristyle except a few bases of the columns. On the western side of

* "History of Ancient and Media-val Architecture," by James Fergusson, Vol. I, p. 325.



9.—DETAIL OF MAIN CORNICE, TEMPLE OF JUPITER.

(From a Drawing by G. Berkeley Wills, A.R.I.B.A.)

the court are three doorways opposite to those of the propylæa, which lead to the great court.

The great court measures 385 ft. in width, including the exhedræ, and 400 ft. in length; on each side are five exhedræ, three oblong and two semicircular, with columns in antis in front as before, and decorated with rows of niches under the entablature. The lower row of niches of the semicircular exhedræ are semicircular in plan, with shell-pattern vaults and pilasters with segmental pediments, the upper row having triangular pediments and rectangular recesses. The lower row of niches in the oblong exhedræ had no pediments. The semicircular exhedræ appear to have been covered with semi-domes, and it is interesting to speculate how these domes worked in with the roofs of the oblong exhedræ. About 25 ft. in front was a row of rose-coloured granite columns with limestone tops and bases on a stylobate of three steps, carrying a roof, as in the hexagonal court. These columns, of which there were twenty-eight on each side, were 25 ft. high, with beautifully sculptured capitals and enriched cornice. This court is littered with sections of columns, architraves, cornice, and capitals, one specially interesting fragment being one of the end stones of the horizontal cornice of the temple of Jupiter at junction with the pediment, showing the angle of the pediment, and looking absolutely enormous at such close quarters. In the centre of the court towards the west end stands the great sacrificial altar, measuring about 35 ft. by 30 ft.; it was covered by the floor of the basilica built here by Theodosius, but has been excavated by the German mission. On either side were basins 68 ft. by 23 ft., with retaining walls 2 ft. 7 in. high, square and curved on plan, and decorated with ox heads and swags or Cupids on porpoises, and serpent-headed Medusas.

On the western side of the court stood the temple of Jupiter, about 25 ft. above the level of the court, with its flight of steps in three stages 175 ft. wide projecting 50 ft. into the court. It is not clear how the peristyle of the court terminated at the western end, or whether there were any steps down to the lower level between them and the substructure of the temple. The lower steps are covered by the basilica built by Theodosius from materials taken from the temple, and afterwards rebuilt in the Byzantine period, when the orientation was corrected; other portions of the stairs were also used as steps to the western apse, and are remarkable for the size of the stones employed, ten or twelve steps being cut out of one solid stone.

Mr. Michael M. Alouf, the author of an excellent handbook "History of Baalbek by one of its inhabitants," to which I am indebted for much of the historical information of the place, in writing of this court says: "All authors in speaking of the ruins of Baalbek have unanimously given the name of Great Court to the immense square which separates the hexagonal court from the temple of the Sun. My opinion is that it would be more correct to call it the Pantheon, because it has certainly been used for the worship of all the gods honoured in this country. And this hypothesis is confirmed by the number of exhedras, which corresponds exactly with that of the principal divinities of Olympus. Each exhedra must have been consecrated to the service of one of the twelve gods of mythology, the centre of a group of minor divinities. I have been able to count 230 niches, and, if one added to them those of the hexagonal court, the total number would be 330."

Whether this theory is correct, or whether this great temple with its courts was dedicated to Jupiter—Baal—the Sun god,



10.—TEMPLE OF BACCHUS FROM THE NORTH-WEST.

alone, one cannot fail to be impressed with the grandness of its scale and the richness of its decoration. Much of the detail shows indications of the decline of the art, and was probably executed towards the end of the third century, but the exuberance of the carving is not out of place in such a climate. The whole place at any rate creates a wonderful vision—the great court in the glare of the Syrian sun enclosed by deep loggias, set up above the plain and cut off from the world by the everlasting bare limestone mountains—their snow-capped tops half hidden in the haze—a fit setting for all the rites of paganism. The never-ending column of smoke ascends in a thin vertical line from countless sacrifices upon the huge altar, with the dark portico of the great temple towering up behind. Or again when Jove expresses his anger with frail mortality by the din and flashings of an Eastern thunderstorm, the rain comes down in sheets, causing the lion-headed gargoyles to spout water from every cornice, and the huge buildings quake and reverberate with his mighty voice.

The great temple of Heliopolitan Jupiter was a decastyle peripteral Corinthian temple with nineteen columns on the flanks. It measured 310 ft. in length and 175 ft. in breadth, and, according to Fergusson, of Corinthian temples it was second only in size to the temple of Jupiter Olympius at Athens. It stands on a podium constructed of immense stones already referred to, 25 ft. above the great court and 50 ft. above the ground. The columns which were unfluted, with the possible exception of the inner columns of the pronaos,

were 65 ft. high, 7 ft. 4 in. in diameter, and carried an entablature 13 ft. high. A quick sketch of a section of the cornice which lies on the ground on the south-east side is shown in illustration 9. The columns were built in three pieces, and the bases are 8 ft. high. All that remains of this great temple is six columns of the southern peristyle with entablature as seen in illustration 4, and part of the substructure on the south, north, and west sides. On the east side the vaults have been broken down and the platform is in ruins. Of this substructure and the wall round the temple, Mr. Alouf says: "The temple is surrounded on three sides by a gigantic wall built of enormous blocks of stone. The wall is at present lower than the bases of the columns of the peristyle by 30 ft. on the south and north, and by 15 ft. on the west. The south and north walls are formed of nine stones only, each measuring 33 ft. in length, 14 ft. in height, and 10 ft. in breadth."

In the west wall there are six blocks, and this course formed the plinth built over courses of smaller stones which presumably were not intended to be seen. Above this plinth on the west side is the "trilithon" of three stones averaging 64 ft. long, 14 ft. wide, and 12 ft. thick. The south and north sides were prepared to receive a similar course of stones, which would have brought them up to the same level as the trilithon, and it is probable that the huge stone in the quarry was intended for this. Above this row another course with a cornice was intended to be built, thus bringing the wall level with a stylobate or the bases of the columns of the peristyle.



11.—GREAT DOORWAY IN TEMPLE OF BACCHUS.



12.—INTERIOR WALL OF THE TEMPLE OF BACCHUS.

The space between this wall and the foundations of the peristyle was built in solid—the whole forming a huge podium with cornice and plinth about 50 ft. high. It is practically certain that this podium was never finished, as it is unlikely that stones of such size would ever be completely removed when once in position, and it was without doubt the work of the Romans and not the Phœnicians. Spiers considers* that the temple was never completed either, as no trace of the cella walls can be found; but this argument is not conclusive, since it is known that the main cornice and pediments were built, and of course the walls of the cella were just the material the Arabs required, and took, for their fortifications.

The ground on the south and east sides of the temple is littered with fragments of huge size and scale: great blocks of shafts of columns, bases and sections of architraves and cornice beautifully and lavishly carved, accentuate the impression of the grandeur and richness of the original conception, and give one the feeling of walking about in a Piranesi drawing.

The smaller temple, now thought to have been dedicated to Bacchus, is considered to be the finest and best preserved Roman temple in Syria: it stands on the south side of the temple of Jupiter and the great court, at a lower level and apparently quite disconnected from them. The temple is octostyle peripteral Corinthian, with fifteen columns on the flanks and a

portico four columns deep. It is raised on a podium of perfectly jointed masonry 225 ft. long, 110 ft. wide, and 15 ft. high, approached by a flight of steps the full width in three stages. The Arabs have built a wall across these steps from the walls of the great court terminated in a large tower at the south-east corner of the temple. From this tower the photograph of the detail of the capitals and entablature was taken (illustration 13). The columns are 60 ft. high, in three blocks, and are unfluted, with the exception of the inner columns of the pronaos. The necking of the unfluted columns is finished with a plain chamfer instead of the usual ovolo and fillet. To-day only nine columns of the north peristyle remain, three of the west, and four of the south, besides which there is on this side part of the shaft of another column leaning up against the wall of the cella, the blocks being held together by the dowels. Two fluted columns of the portico are left standing. The peristyle is 10 ft. wide, the roof being formed of large blocks of stone richly decorated on the under side with sunk coffers, hexagon, triangular, and lozenge shaped, which contain the busts

of gods and goddesses—Mars, Diana, Bacchus, Ceres, Plutos, and possibly Ganymede, can all be recognized either in situ or lying in the vicinity, the spaces between these coffers being decorated with fruit and foliage and bands of enrichment forming six-pointed stars.

The beautifully sculptured and proportioned doorway leading from the portico to the cella measures 43 ft. in height and

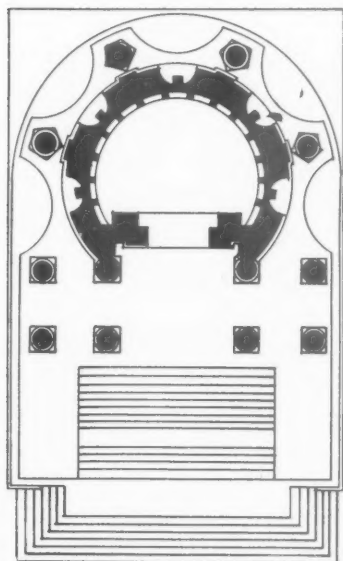


13. CAPITALS AND ENTABLATURE OF THE TEMPLE OF BACCHUS.

* "Architecture of Greece and Rome," by Anderson and Spiers, p. 171.

21½ ft. in width, the architrave being 5 ft. wide. The centre key block, which had fallen down, has been replaced by the German mission nearly up to its original position, and, as Spiers remarks, it is difficult to understand why this entablature was constructed in three pieces when it could so easily have been built in one piece—the threshold is in one piece. On the soffit of this doorway is carved an eagle with outspread wings holding in its beak wreaths of cedar cones and flowers, and in its claws the caduceus of Mercury, patron god of doorways; the jambs are also carved. On either side of this entrance are pylons in which are small staircases leading to the roof. The southern staircase is in ruins, but it is possible to ascend the northern, whose last six steps are in one block. From this point the photograph of the six remaining columns of the temple of Jupiter was taken (illustration 4). Here a fine view is obtained of all the ruins, and an excellent position from which to examine the temple of Bacchus. The construction of the roof of the peristyle with the huge blocks of stone can here be seen at close quarters, and a bird's-eye view is obtained of the interior of the temple. On each side of the cella, raised on pedestals 9 ft. high, standing on a stylobate of three steps up from the floor, are six fluted engaged Corinthian columns with full entablature returned round over the columns; between the columns are two rows of niches.

Illustration No. 12 shows the north side of the cella, and on the left of the picture can be seen the start of the entablature over the screen to the sanctuary.



• SCALE OF METRES •

15.—PLAN OF TEMPLE OF VENUS.

The sanctuary is raised 13 ft. above the level of the naos, and is reached by a staircase divided into three parts by balustrades which, as can be seen by some fragments, were carved with bacchantes dancing. Two Corinthian pillars stood at the head of these stairs with arcades to the side walls, beneath which were steps to the treasury below. Four narrow pilasters still exist on the face of the west wall of the sanctuary, and were probably part of a screen or a baldachino over the figure of the god. The whole interior must have been most sumptuous, even though the detail was not perhaps altogether in the best manner. From our vantage point on the roof, or rather the tops of the cella walls, it can be seen that it was



14.—THE TEMPLE OF VENUS.

quite possible for the sanctuary to be vaulted; but although the engaged columns of the cella lessened the span a good deal it is obvious that the cella must have been covered with a timber roof.

About 200 yards south of the acropolis is a small temple, sometimes called the circular temple, and supposed to have been dedicated to Venus. The photograph and plan (the latter copied from Mr. Alouf's book) sufficiently explain the building. The columns are monoliths 26 ft. high, and presumably the temple was domed, with possibly a statue on the top and statues over the columns. The weakness in the design of the entablature curving back from the columns to the wall is accentuated by the present ruinous condition of the building.

The German mission did much good work at Baalbek in the way of discovery and preservation during the last ten years before the War, but a vast amount remains to be done, and done at once. Presumably by the Peace terms the French will be given the protectorate over Syria, and it is to be hoped that they or the Allies will appoint a commission to take charge of the whole place without delay, and that funds will become available to carry on the work of preservation even if a large scheme of restoration is not feasible. Many parts of the buildings threaten to fall into ruins at no distant date, and some of the columns of the temple of Bacchus are leaning outwards. It is surely worth while to make a thorough exploration of these ruins in order that doubtful points may be cleared up, and to preserve this, perhaps the finest scheme of Roman architecture in the world, for future generations.

WAR MEMORIALS: SUGGESTIONS FROM THE PAST.

I.—Wall Tablets.

By WALTER H. GODFREY, F.S.A.

AFTER every great war man's thoughts turn naturally to fashioning a visible memorial of the struggle from which he has emerged. The monarch, or the captain of great armies, raises an earthwork, a triumphal arch, or a towering fane like the Batalha of King John of Portugal, to set before the people the glory of his arms. Democracies may also desire to do likewise, though with less chance of success, for divided counsels prevent the employment of the highest talent. *Quot homines tot sententiae*. However much Democracy vaunts her freedom and thinks she loosens fetters, yet she forges for herself chains to which many a tyrant's bonds are but silken threads. So to-day we canvass suggestions for memorials as diverse as the fish in the seven seas, and in every county, town, and village we find ourselves (often hopelessly) at variance.

The criticism of which we are none of us sparing in regard to our neighbour's schemes springs mainly from an instinctive fear that these memorials, destined, as it is fondly hoped, to defeat Time, will be in some way unworthy of their

purpose and will fail to harmonize with the best traditions of this curious but historic and beloved island of ours. We are all of us—whether artists or not—vaguely conscious of the shortcomings of public art in England, and the utilitarians find unexpected allies in those who dread the defilement of our market squares, village streets, and quiet churchyards by the uninspired products of modern commerce. Yet there are many who have not lost faith in another renaissance of our native art, and these shall be as the ten just men—a precious pledge for the morrow.

If I read the times aright there is more need for an effort to call forth and unite the propitious forces in our land than to criticize and condemn the widespread desire for memorials. Everywhere there are to be found people who have educated their own taste, folk who know what the English craftsman has produced in the past and who can be trusted to discriminate between the genuine expression of an artist and the false productions of those who exploit the popular demand without knowledge, inspiration, or even sincerity.



IN GOUDHURST CHURCH, KENT.



AT SEDLESCOMBE, SUSSEX.

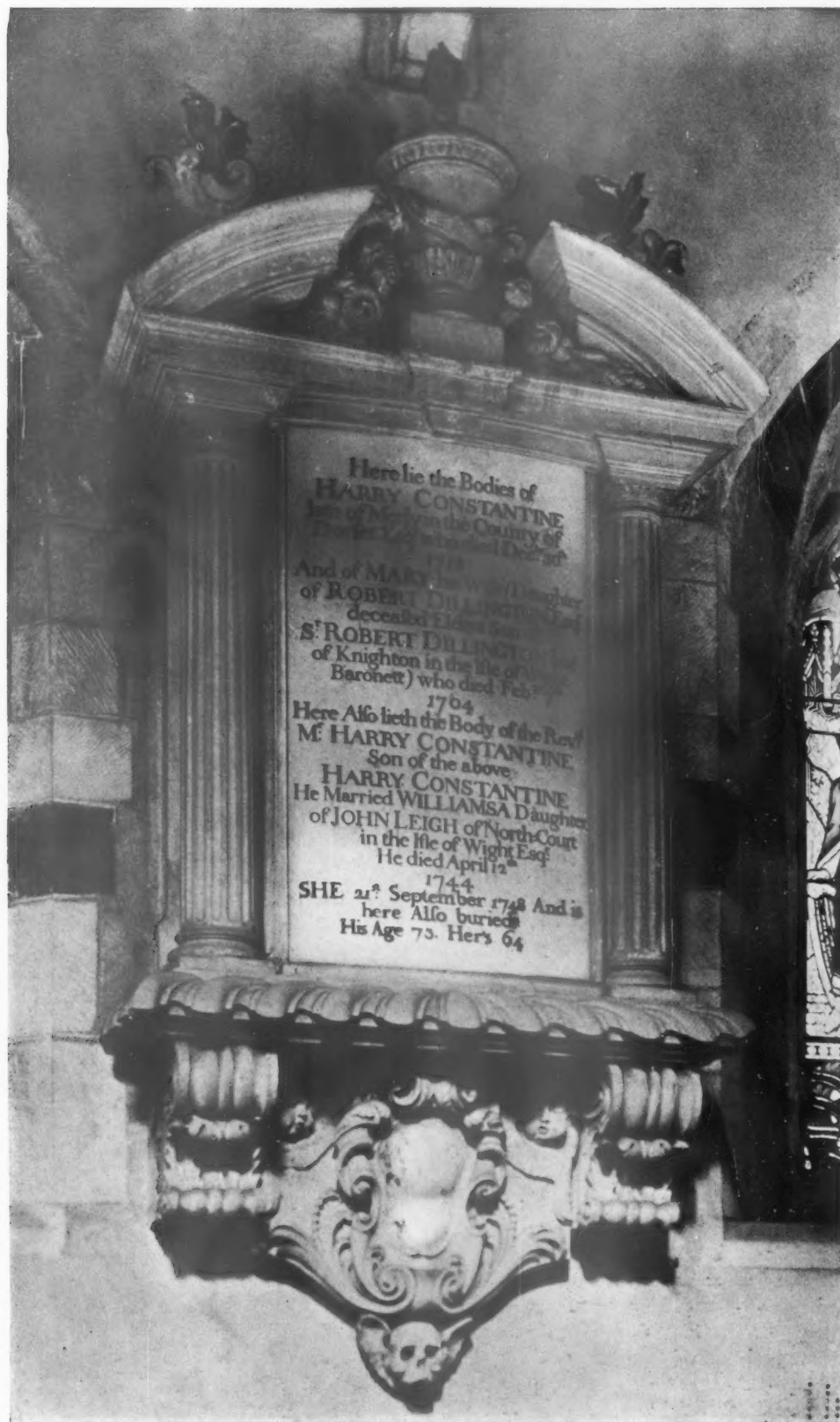


Plate II.

WALL TABLET IN WIMBORNE MINSTER, DORSET.

July 1919

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But what is to be the rallying point for those of us who would see the memorials of the Great War taking a worthy place among the historical monuments of the land? Is it to be in a frank departure from all precedent, such as the youthful enthusiast preaches with so much ardour and persistence? Is it to be in a minute examination of modern conditions and aspirations, the spirit of which, when all is said, so often escapes contemporary perception? Is it to be in a puritan denial of ornament, an abstinence from the pomp of colour and heraldry, which are meaningless only to those who have never revelled in the pageant of the muses? Or is it to be in the work of the great artists of the past which still attracts the voyager and the student, however much it is decried by those who set wages above workmanship and material comfort above pride in their craft?

Let those who subscribe so readily to the doctrine that the world of to-day is different from the world of Cæsar, Charlemagne, or even Napoleon, pause and beware lest they miss the paramount lesson of the late War. The confident prophecies of the modernist were falsified in 1914: the world leaped to the embrace of a mighty quarrel, and history repeated some of her most momentous chapters. Will this not teach us—the children of these latter days—humility: teach us, too, to reverence the great men and women of all ages, and the vehicle through which our race has expressed its deepest and constant instincts, the vehicle of art?

For many years the voices of those who have pleaded for a serious study of the past, for a respect for tradition and for the acceptance of its teaching, have been condemned as the cry of those who look back, and who would set some arbitrary period to progress. But our recent suffering will make men look on the past with other eyes; Nature has again proved in her stern fashion the solidarity of all ages, and what has seemed to many as out of date becomes suddenly an apt and intimate expression of our latest thought. The rallying point,

therefore, of those who seek a just and noble form for the records of the War will be found, as ever, in the work of men who learned and profited by the same lessons in ages not so very different from our own, and especially in the work of the artists of our own nation, who in many ways were supreme in the tasks to which they put their hand.

It is a commonplace of English history that we have clung more closely to a mediæval concept of life than any others of our peers among the European nations, and the Englishman's home and family life still reflect in many ways the character of the past centuries which have moulded and formed us. To this we may attribute in some degree the extraordinary number of private memorials in our beautiful parish churches, simple but charming tablets for the most part that hold and proclaim the memory of those who figured ever so little in the local history of town and hamlet. Epitaph-hunting has attracted many amateur students of country lore, but few have troubled to collect the actual form of these memorials and collate the types which the artist and mason employed with such evident enthusiasm. Such a collection would be made with difficulty, as these tablets are seldom included in subjects chosen by the local photographer, and their position on the church walls often precludes a satisfactory view being obtained. Yet it is infinitely worth the making. There are few of our old parish churches that have not one or two delightful examples, and in some, both in London and in the country, there is quite a display. Their form and workmanship, their variety, their detail in carving, heraldry, lettering, are all noteworthy. Viewed as a collective product of craftsmanship they form a very important section of English art, and it is surprising that they have not received the recognition or the serious study that they deserve.

Now, in considering the application of these early models to the needs of the present day we must differentiate the essential from the accidental features of their design. It has been the custom at different times to make use of various emblems for



IN BRIGHTLING CHURCH, SUSSEX.



IN PETWORTH CHURCH, SUSSEX.



IN BATTLE CHURCH, SUSSEX.

the decoration of memorial stones to the dead. The Greeks, when they did not depict the deceased in some familiar posture as in life, showed the exquisite urns used in their ceremonial libations. The Romans, whose tombs were in the form of altars, used the sacrificial emblems. Early mediæval slabs were incised with the cross, but the later Gothic monuments had architectural features, the more important being furnished with recumbent effigies. With the Renaissance the main elements of the mediæval tomb were retained, only with a complete change in detail and architectural forms and enrichment, and a plentiful display of heraldry. The part played by the little figures and heads of amorini or cherubs in Italian ornament caused their early adoption in English memorials, and they became a familiar feature in the seventeenth- and eighteenth-century tablets, until in the latter century the funeral urn found new favour, and with it emblems of death, such as the skull, with figures expressive of grief and tears.

These varying types of fashions of ornament will necessarily not appeal to every period, and many of them are quite alien to the taste of the present day. The specific form, however—whether cherub, urn, or skull—does not matter, the important thing being the method of treatment, and not its subject. We can ourselves choose from all the wide range of subjects to our hand the things which we may deem appropriate to link with the memory of those we would honour, but none the less we shall find that the artists of old have much to teach us in the general design and the handling of the detail.

It is not easy to translate into word and phrase the peculiar charm of the tablets of the sixteenth, seventeenth, and eighteenth centuries, but the effect is unmistakable if we compare some of them with the memorials of the Victorian period on the walls of the same church. To say the latter are the products of modern commercialism is often to lay an unfair stigma on the mason, for numbers of these unpardonable exhibits are the work of

artists who could and should have done better if their vision had not been clouded by an age which was too self-confident to learn of its predecessors. In almost all instances the uncertainty of artistic purpose is in a direct ratio to this strange self-confidence and complacency. Now, the older examples are amazingly direct in the expression of a consistent purpose. The *raison d'être* of a memorial is its inscription, and the panel bearing it—if not of shield form—is in the majority of cases a slab of simple rectangular or circular shape. Great care is shown in making the inscription a finished work of art, the lettering being vigorous, fine in outline, and beautifully set out. Gilt lettering on a dark background such as black marble is usually chosen as giving the effect of a picture within its frame, and nothing is more pleasing or more fitted to its purpose. When the whole tablet is in the form of a shield it is not necessary to use a dark marble for the inscription, since the shield is chosen itself for the display of the lettering. But in all other cases the lettered panel should be the core of the whole design: and if a dark colour, the architectural frame around it will appear logical and satisfying.

The first essential, then, of the wall memorial is its inscribed slab: and the recent revival of lettering, and the abundance of fine examples in all old work, should effectually abolish all excuse for the repetition of certain expressionless and hideous lines of variegated characters which spoil many a church wall. Beautiful lettering is in itself a very great ornament to a public building, and in a church it should be one of the most precious and delightful pieces of detail. In old work there are many little devices which make for charm; but the chief aim of clear, direct legibility is seldom lost sight of. The best inscriptions may be said generally to consist of the fewest words, for reticence allows the compensation of a juster scale, and the individual letters have more opportunity for the expression of character. But when long inscriptions are necessary, one



OUTSIDE FAIRFORD CHURCH,
GLOUCESTERSHIRE.



OUTSIDE BARNES CHURCH,
SURREY.



IN BURFIELD CHURCH,
OXON.



In Tewkesbury Abbey, Gloucestershire.



In South Molton Church, North Devon.



In Felbrigg Church, Norfolk.



In Atherington Church, North Devon.

Plate III.

SOME RENAISSANCE WALL-TABLETS.

July 1919.

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IN TIVERTON CHURCH, DEVON.

should aim at a general uniformity and harmony, which give to the panel a kind of articulate texture. It will be noticed that in many old examples where words are cut in capital letters, these are of the same height as the body of the small or "lower-case" letters, and by this means a general consistency of line is maintained throughout. Needless to say black letter or mediæval script should not be employed; there are enough varieties of Roman forms to satisfy the most fastidious, and the use of Gothic letters is merely an annoying anachronism which is condemned from practically every point of view.

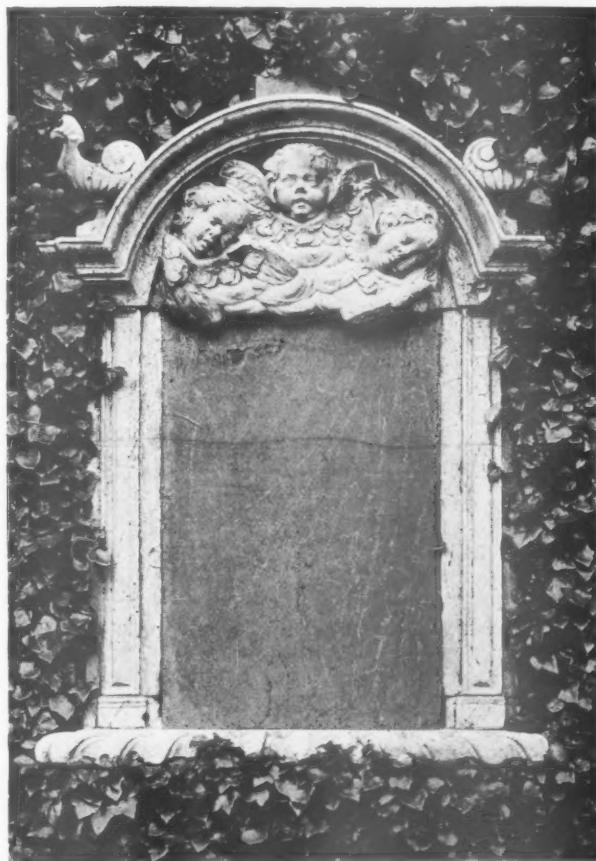
In the building up of the frame to the inscription slab, we may turn to the old examples as an unfailing source of inspiration. In them we shall find that the various parts, though decorative only in intention, are yet logical structurally. There are instances of small panels which are surrounded only by a simple frame, moulded or carved with appropriate ornament. Such frames may project beyond the face of the inscribed tablet

or may be recessed, and, if broad enough, may bear heraldic and other devices. For small tablets such a treatment may be made quite adequate; but it is more satisfying to the eye to see some means of support. This is provided normally by a moulded ledge or plinth on brackets, which forms a base to the panel. The base suggests an overpiece in the way of cornice, entablature, or pediment, and this in its turn calls for some features at the sides which shall connect the upper and lower portions, and bind the whole into one design.

The wall tablet as thus constructed does not, of course, differ materially from other normal architectural features, such as a doorcase, chimney-piece, reredos, etc., except that it is not supported by the floor, and that its ornament is concentrated about the central feature of the inscription. It is perhaps less a definite part of the building than other fixtures, and yet it is a fact that it is more successful when treated architecturally than when it appears as a piece of purely decorative furniture lodged on the wall. In both the Mediæval and Renaissance periods the fittings of a building used all the constructional motifs in little, and in this practice the artists who built up



IN COMBE MARTIN CHURCH, N. DEVON.



OUTSIDE PETWORTH CHURCH, SUSSEX.

our style sound the secret of success. In the examples illustrated here will be seen the free use of column and pilaster, cornice and pediment, arches, brackets, consoles.

In one or two instances subsidiary panels are introduced below as at Combe Martin and Atherington, or above as at Tiverton. The first-named shows the treatment of a bust, and is an excellent model for a memorial of the present day. The examples of the shield, or cartouche, so often made charming by infant forms, as at Fairford and Burfield, might well be more often reproduced. In other points the illustrations may be trusted to speak for themselves; in heraldry only they may seem out of date to the commoners of a practical age. But the War has revived and created a thousand badges and emblems, which can be treated as effectively as any of the charges of the old coat-armour; and the designer of war memorials who omits the regimental badges and the soldier's insignia is missing one of his chief opportunities.

GEMS OF ARCHITECTURE: A SCOTTISH EXAMPLE.

V: Earlshall, Leuchars, Fife.

By NATHANIEL LLOYD, O.B.E.

(Concluded from p. 114, No. 271.)

LEAVING the clipped yews, we cross the grass pathway (illustration 12), with flagged margins, having on each side yew stalls, in each of which flowers are grown.

Then comes a terrace with flower borders, from which we look across the croquet lawn, bounded by a high wall and having a shady summer-house by Sir Robert Lorimer in one corner. The sweep of roof and the substantial stone columns carrying this are worthy of attention. Crossing the croquet lawn and looking back to the house one may get a good idea of the garden between, as seen in illustration 11, and it is from such a distance that one realizes the value of the great ilex-tree in the corner of the courtyard. Its lower limbs have been cut away that windows may not be robbed of light, and it stands there a strong argument for judicious retention of trees, even when quite close to a house. Illustration 13

represents Mrs. Mackenzie's little garden of clipped box. Here are fowls, ducks, and other inhabitants of the farmyard, faithfully limned in box, together with cones, spheres, and other

geometrical forms bearing initials, monograms, and similar devices. Illustration 14 shows the house from the east, on which side is the kitchen-garden.

Entering the house by the doorway in the angle (Fig. 6 last issue) one gains access by a stone newel staircase to the hall, the flagged floor of which is borne on the stone vaulting over the ground-floor chambers. When Mr. Mackenzie came to Earlshall he found this room divided into two apartments (an alteration apparently made during the early half of the eighteenth century), and he accepted this

partition by erecting the open-baluster screen shown in illustration 15. This is a copy of the screen at Falkland Palace. The farther room shown in this photograph is used as a dining-room.



10.—CROQUET-LAWN AND GARDEN-HOUSE FROM YEW ARCHWAY.



11.—VIEW FROM GARDEN-HOUSE ON CROQUET-LAWN.

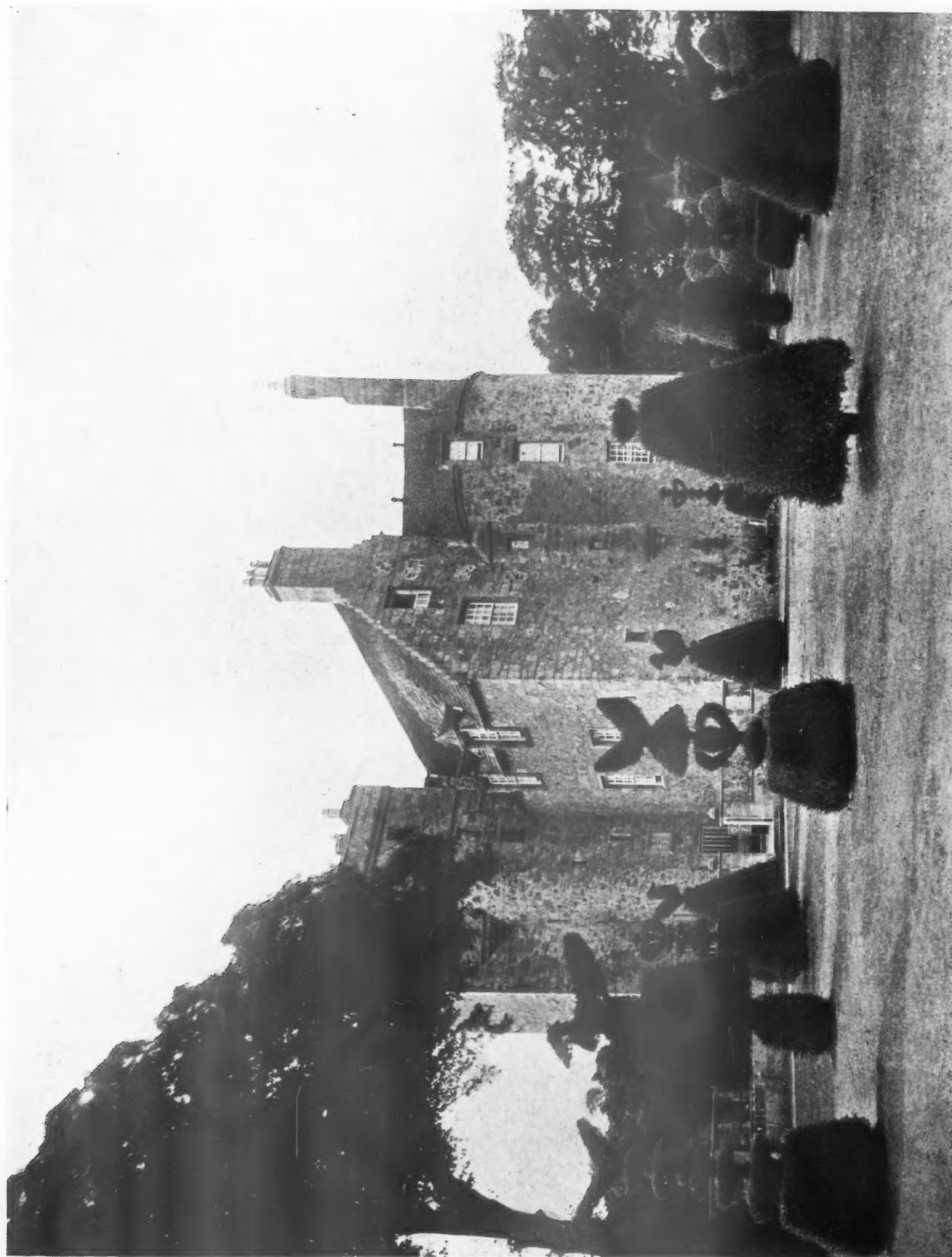
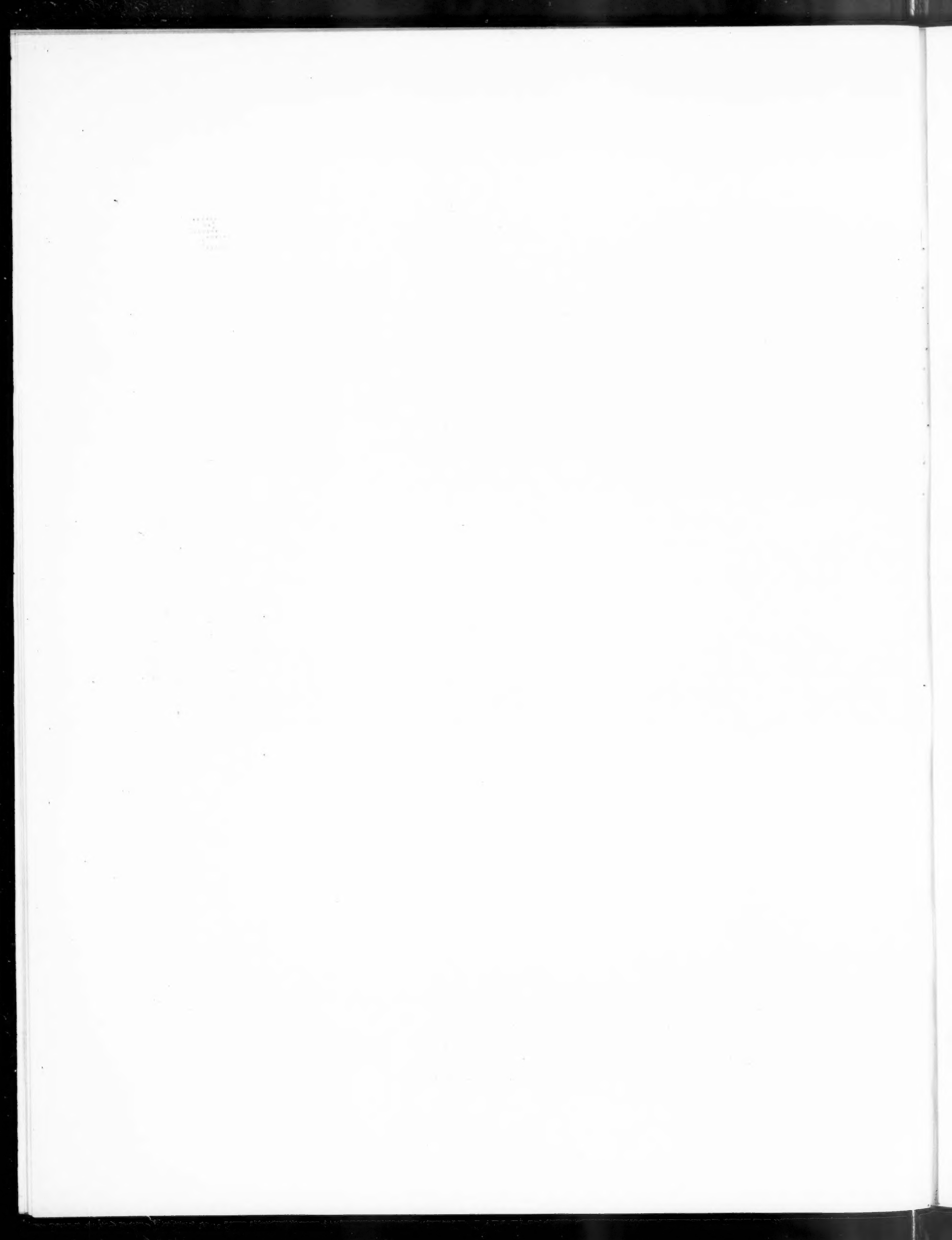


Plate IV.

EARLS HALL, LEUCHARS, FIFE: VIEW FROM TOPIARY GARDEN.

July 1919.





12.—THE YEW WALK.

The details of the hall and its interesting furniture are shown in illustrations 15 and 16. In the far corner of the latter is the great press or wall-cupboard with its imposing display of pewter. Hangings of arras furnish what would without them be bare cold walls. There are three exceedingly rare chairs—one in front of the press, two in the foreground (before the fireplace) of illustration 15. These are Scottish forms of the French caquetteuse chairs, English specimens of which are so scarce: but Scottish forms, having regard to the intimacy between the Scottish and French Courts, are naturally more plentiful. Even so,



13.—THE BOX GARDEN.



14.—NORTH END OF MAIN BUILDING.

they date from the middle of the sixteenth century, and it would be difficult to find any to equal the two farthest from the camera in illustration 15. There are two other chairs having bowed arms, which are probably not much later in date than the three to which reference has been made. Attention should also be drawn to the exceptionally long oak chest on which are three pewter dishes, and to the delightful little "joined" stool in the centre of the hall, with its slender double-spiral legs and its bowed stretchers.

Passing through the open doorway shown in illustration 15 we enter a little drawing-room, one corner of which (that from which illustration 17 was taken) includes the area of a circular turret. Here Mrs. Mackenzie has gathered together fine needlework cushions, chair coverings, and wall-hangings. The bowl on the floor contains glazed earthenware carpet bowls of bright and varied colourings. From the back of this room a door leads to another stone staircase ascending to the gallery, a good idea of

which may be obtained from illustration 18. The paintings on the boarding of the segmental roof had been much injured by damp when their repair was undertaken, and owing to the condition of the wood itself their preservation presented exceptional difficulty. Ultimately they were removed piece by piece, mounted on fresh wood, and, after the roof-timbers had been repaired, secured in their original position. The paintings were so faded that it was thought necessary to restore them. The panel over the fireplace bears the arms of William Bruce and date 1617. The inscription runs:

ÆDES . HAS . EXTRVE.
BAT. D. W.B. AN. 1546
EXTRVXIT . TANDEM
W.B. EIVS . PRONEPOS
ANNO . 1617

Such painted decoration of galleries appears to have been fashionable in Scotland during the late sixteenth and early seventeenth centuries.



15.—The Hall : South End.



16.—The Hall : North End.

EARLS HALL, LEUCHARS, FIFE.



17.—Drawing-room.



18.—The Gallery.
EARLSHALL, LEUCHARS, FIFE.

At Crathes there is a painted ceiling where the joists and boards between are decorated with figures and lettering. The date of this is 1599. At Pinkie, near Musselburgh, is a gallery the boarded roof of which is painted in panels of various forms, filled with a variety of pictorial subjects and geometrical devices, all of which have a strong Italian character, of date 1613.

Decoration and inscriptions such as those at Earls Hall have proved exceedingly attractive to certain art students and designers who have reproduced them with their own variations *ad nauseam*. The originals are but slightly developed forms of art, and the homely quaintness of the proverbs is too slight to bear such "damnable iteration."

A MODERN COUNTRY HOUSE.

HILLTOP, Sunningdale, the residence of General Sir Bruce Meade Hamilton, G.C.B., is an example of a modern country house designed to sympathize with the traditional Georgian manor houses of Berkshire. It was designed in 1914 and completed a year later. Standing on the highest part of the famous Sunningdale Links, it features at a distance as a pavilion of reticent design, but on closer inspection it is found to possess all the characteristic charm of a Georgian home. The grounds, formed on a site in the middle of the links, have been planned to sympathize with the lines of the house, and the garage takes the position of the traditional stable and coach-house associated with old houses of this character. The entrance gateways and treillage reveal similar features of the eighteenth century.

From the plan reproduced on page 19 it will be seen that much careful thought has been given to the general layout of the estate and the disposition of the house with regard to it. The architects have contrived to produce out of a site of somewhat irregular formation a remarkably neat and compact arrangement, which is yet mostly symmetrical in its various individual parts. Within a large five-sided figure are contained the entrance-drive, house, and garage, with a croquet-lawn, plantation of bushes, and pergola to the rear. To the right of the house is the kitchen-garden, and above this the tennis-court; while the rectangular figure formed at the top angle of the site is divided into two parts—one a grass walk containing a summer-house and the other a plantation with a meandering pathway through it.

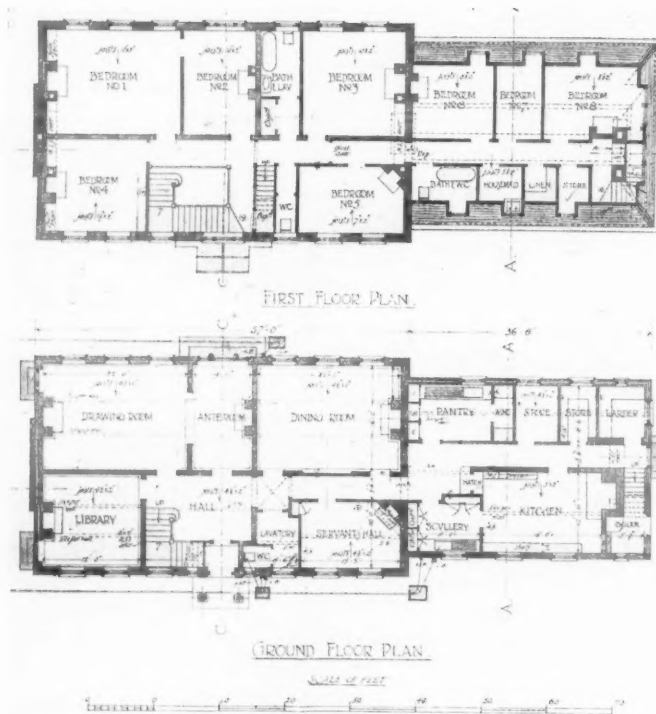
The house is compact in arrangement, the principal reception-rooms facing south, a special feature of the planning being the servants' wing with kitchen, scullery, and offices on the ground floor, and servants' bedrooms over. There

are various buildings on the estate, including a garden-house, gardeners' sheds, kennels, etc. In addition to numerous conveniences making for economy and comfort, a central heating plant is designed with radiators at all the salient points. Every detail has been studied to secure harmonious design. The fitted cupboards in the bedrooms correspond in detail with the doors, the locks and door furniture follow historical models, and the chimney-pieces, designed by the architects, accord with the proportions of the rooms.

The house is built of sand-faced bricks from Bracknell, the roofs being covered with hand-made tiles. Messrs. Richardson and Gill, F.F.R.I.B.A., were the architects. Messrs. Norris & Co., of Sunningdale, carried out the work, including the special joinery fittings. Messrs. Russell & Co. installed the system of heating. Messrs. Abercrombie & Son supplied special period fittings. The four grates were selected from among the models of the Carron Company in Berners Street. Messrs. Roberson, of Knightsbridge, supplied the curtains and velvets throughout the reception-rooms to accord with the period; they also carried out specially designed mirrors and fitted floor coverings, rugs, and carpets to suit the rooms and their furniture. Messrs. Shanks & Co. supplied the sanitary ware and fittings, and Messrs. Whiteside & Caslake the door furniture, etc.



Photo: Walshams, Ltd



HILLTOP, SUNNINGDALE, BERKS.
Richardson and Gill, F.F.R.I.B.A., Architects.



Garden Front.



Entrance Front.

Plate V. July 1919.

Photos: Walshams, Ltd.

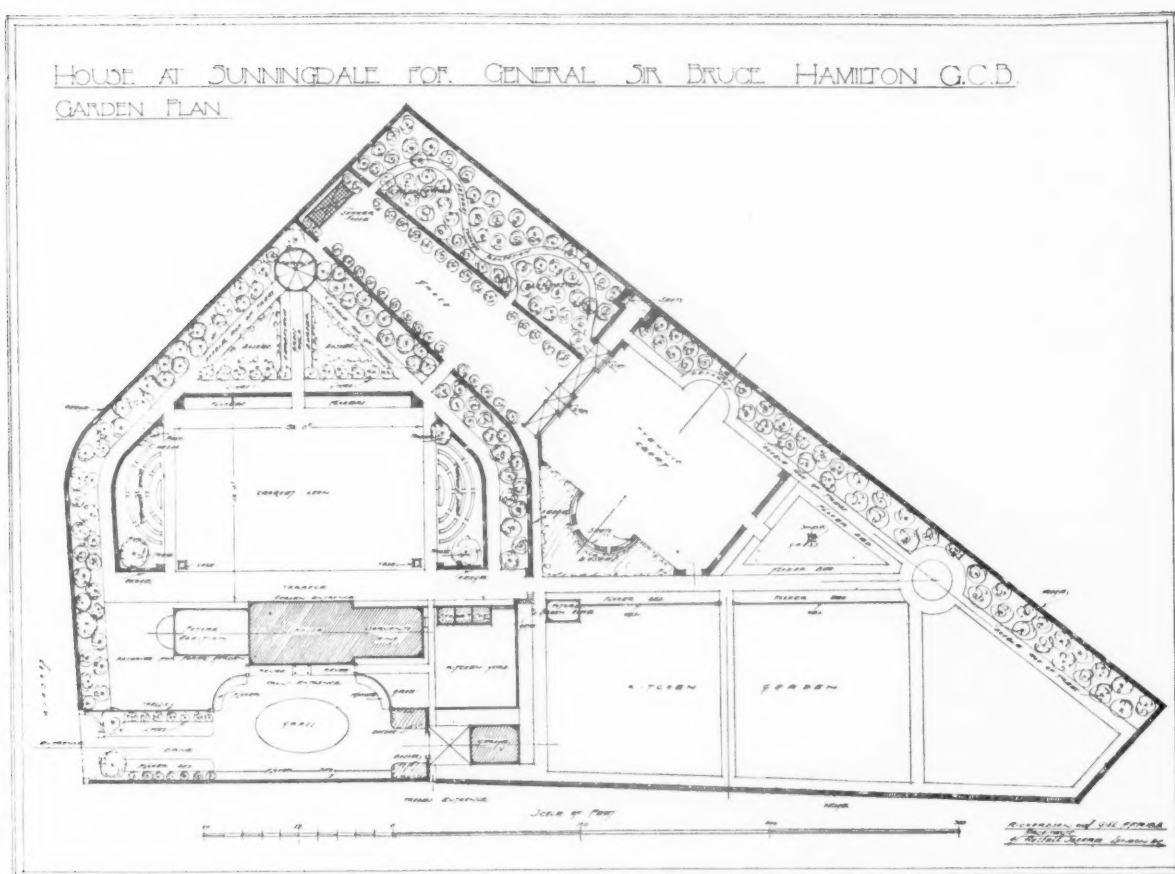
HILLTOP, SUNNINGDALE, BERKS.
Richardson and Gill, F.R.I.B.A., Architects.

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Photo: Walshams, Ltd

The Entrance Gates.



HILLTOP, SUNNINGDALE, BERKS.
Richardson and Gill, F.R.I.B.A., Architects.

A MODERN COUNTRY HOUSE.



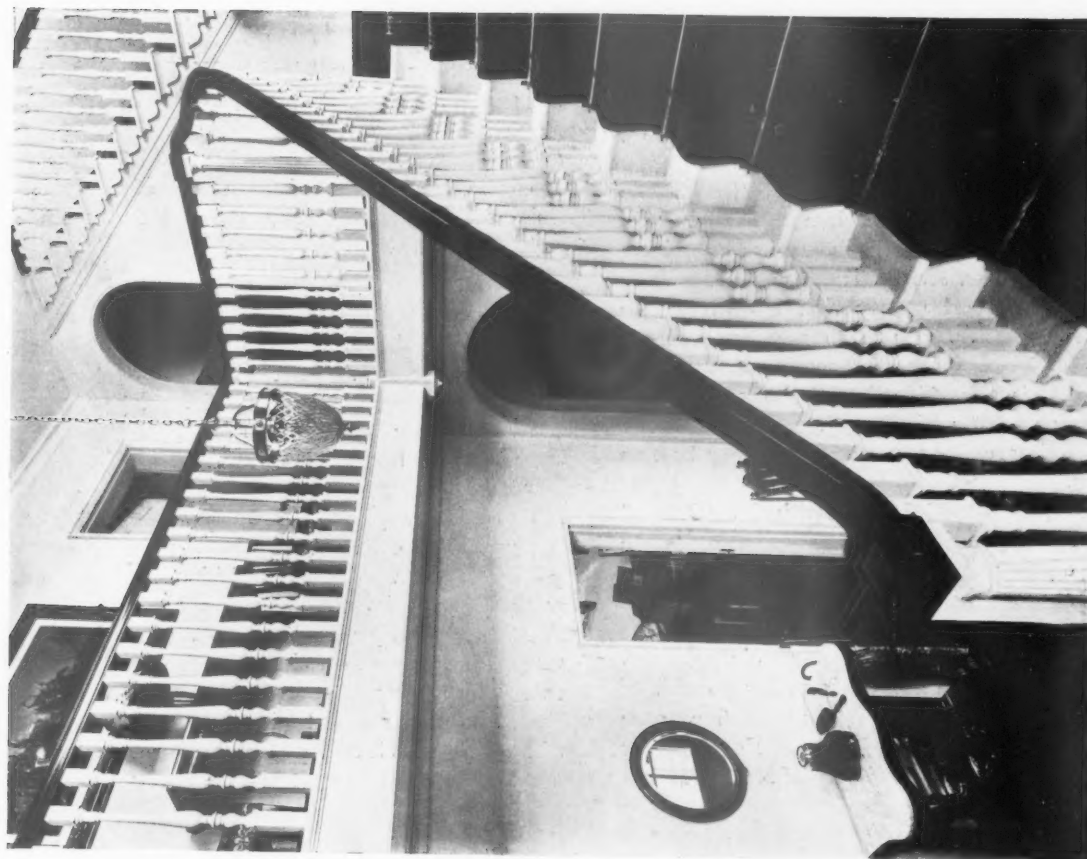
Dining-room.



Drawing room.

Photos: Walshams, Ltd.

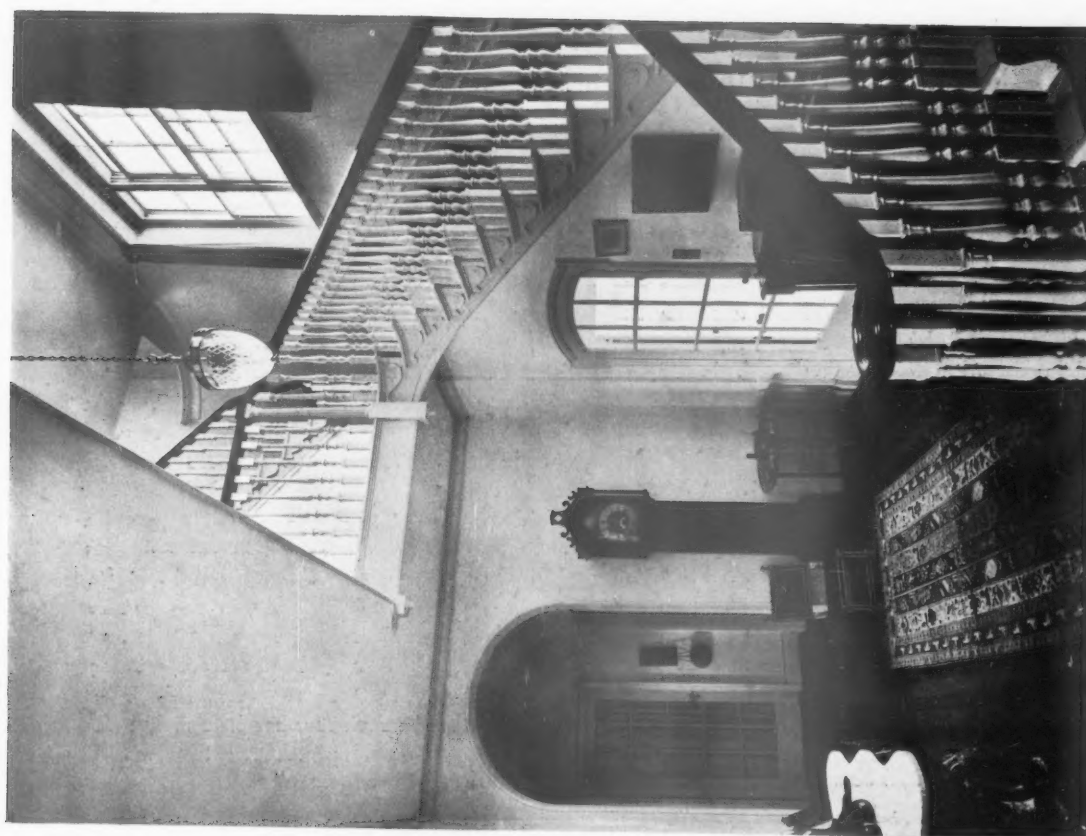
HILLTOP, SUNNINGDALE, BERKS.
 Richardson and Gill, F.F.R.I.B.A., Architects.



Photos: Walslams, Ltd

HILLTOP, SUNNINGDALE, BERKS: THE HALL AND STAIRCASE.

Richardson and Gill, F.R.I.B.A., Architects.



THE ROYAL ACADEMY.

GALLERY I.

IT is noticeable in the present exhibition that the plums are much more evenly distributed than usual throughout the various galleries.

Mr. Munnings, the A.R.A. elect, opens the ball with one of his facile sketches, "Evelyn," while close at hand is "In the Orchard," a bright and sunny work by another but older-established master of technique, Mr. La Thangue, R.A. With regard to him, one is inclined to say that his work is so consistently good that one would like to see him make a digression now, and take the risk of "coming a cropper." Mr. Mark Fisher, A.R.A.'s "Wayside Pond" shows somewhat fidgety handling, in contrast with Mr. J. Coutts Michie's "Winter's Crest," an impressive arrangement of deep browns and shadowed whites.

"The Entombment," by Mr. C. Rhodes, with the "Danaë" and the "Mars" by Mr. H. Morley, painted in imitation of the manner and feeling of the primitives, strikes an anachronistic note in this room and in these days, just as the striking tempera painting on the back of a canvas, "An Evening Breeze," by R. J. E. Moony, does in the water-colour gallery. Mr. R. Eves, as usual, sends most able work in his portrait of Mr. Justice Darling. Even more striking in its fine sense of solidity and construction is "Michael Wemyss, Esq.," by Sir W. Orpen, R.A. elect. Close at hand is one of Mr. Farquharson's inevitable oleographic snow scenes, as popular with the general public as are the productions of Mr. Leader, R.A., and Mr. Peter Graham, R.A. "And the Fairies Ran Away with Their Clothes" is one of Mr. Charles Sims, R.A.'s delightfully fanciful compositions, though his figures, set in an admirably painted sun-flecked landscape, seem to lack the fresh colouring one associates with outdoor life and scenes. A very serious rival to Mr. Sims in sunlit subjects is Mr. Harry Watson, who is one of the outstanding successes of this year's exhibition, for his work is instinct with the joy and the facility of expression one associates with Sargent. The beauty and spontaneity of his "Woodland Stream" in this gallery, his "Midday" in Gallery IV, and his "Sussex Wood" in Gallery X, are undeniable. To be classed with these is Mr. J. Walter West's "Beside the Sunny Loire," an opalescent landscape very serene in its quietude. Of more virile aspect is an harmonious river scene, "The Afterglow," by Mr. Priestman, A.R.A. Most suitably framed in imitation tortoiseshell and black is a remarkably fascinating "Lady in Black," by C. Shannon, A.R.A.

GALLERY II.

Outside the Architectural Room there are strangely few works in which architecture plays a part. One such, however, is Sir J. Lavery, A.R.A.'s "Ball Room, Londonderry House, 1918," little more than a sketch, which, however, discloses an extraordinarily dismal ceiling.

One of the most lovingly treated portraits in the exhibition is Sir A. S. Cope, R.A.'s, "General Sir G. Higginson, ætat 93." Extreme insight into and sympathy with nature in landscape is displayed by Mr. Arnesby Brown, R.A., in his "Distant Marshes" and "A Village by the Sea"; these are great pictures painted on small canvases, and constitute fine examples of healthy British art.

Framed in black is a poor sketch of the "Quarterdeck of H.M.S. Queen Elizabeth," by Sir J. Lavery, A.R.A., and an equally unconvincing painting of the "German High Seas Fleet

Caged in Scapa Flow," by Mr. W. L. Wyllie, R.A. Counterbalancing these are Mr. Sargent's exquisite "Cathedral of Arras in August 1918," admirable in its unfaltering sweetness and justness of colour and values, and W. A. Gibson's "Near Montoire," reminiscent of the manner of Harpignies. Mr. S. J. Solomon's "Portrait" shows the mastery that we always expect from his hand.

GALLERY III.

Mr. D. Y. Cameron's extreme simplification is charmingly carried through in a beautiful colour scheme in "The Sound of Kerrera." "Gassed," by Sargent, is the masterpiece of the exhibition, and probably the only one of many monster canvases therein which justifies its size. The hanging of huge canvases doubtless lessens the labours of a hanging committee, but bears hardly on the many whose better works are crowded out to make way for them. "Gassed" is a truly epic work; the grandeur of line formed by the file of outraged warriors passing between masses of writhing comrades on the ground, reminds us by its nobility of the Parthenon frieze. But it is at the exquisitely gradated colour which pervades the whole vast area that one marvels most. Perfectly drawn and painted as are the figures, they are nevertheless treated as part of a great landscape moment. Mr. Patrick Adam's sound treatment of interiors is well exemplified in his "Smithy." "Where the Ice King Reigns" is a first-rate rendering of polar bears and ice, a subject which Mr. J. Murray Thomson has painted in yet more impressive style in his "Polar Bears" in Gallery VI.

Mr. Tuke, R.A., never tires of painting nude boy bathers. As a rule, though ably depicted, they do not lose their look of models posing out of doors; this year the lad in "Summer Dreams" looks the real unconscious thing. Mr. Lamorna Birch is always interesting. He chooses his subjects with as much perspicacity as he paints them. His "Lamorna" attains the limit of theatricality or romanticism consistent with what we may be sure was absolute truth to nature. Sir David Murray, R.A., in aiming at sweetness, has attained weakness in his "Creed Creek, Stornoway," though in "Sunshine in the Lews" he has hit the mark and won a notable success. Hereabouts one finds a number of rather poor canvases, such as Mr. G. D. Leslie's "Winter Sunshine," Sir L. Fildes's "Bawn," Mr. P. Graham's "Shower Across the Hills," Mr. J. Farquharson's "Day Departing in the West," Mr. H. Adams's "Fair Winter," and Mr. J. W. Schofield's "Durham Cathedral." Mr. Hacker seems not only to varnish his pictures but also his sitters; for example, note the superb polish on the "Rt. Hon. Sir W. Bull, M.P."

Mr. C. W. Simpson scores a success with "The Line Fishing Season," a glittering, lively scene, with seagulls fluttering around the landed fish on St. Ives Harbour shore. Mr. Gwelo Goodman sends from his native land a glowing representation of Old Dutch Colonial architecture in "Stellenberg, South Africa." The same vigorous artist has a huge work of oil-colour power in the water-colour gallery.

Mr. F. Cadogan Cowper has in "The Cathedral Scene from 'Faust'" added another link to his chain of wonderfully brilliant and erudite works. Sir W. L. Llewellyn has painted a number of portraits with all the brilliant finish suitable to so admirable a Court Painter. José Weiss, who for years has been one of our most interesting landscape men, and has rarely been sufficiently well hung at the Academy, sends a fine "March on the Arun." Captain C. E. Turner,

whose name is unfamiliar, shows in his excellent "Channel Patrol" that his is more than a practised hand—a highly trained one.

GALLERY IV.

In Mr. Sydney Lee's huge "River's Source," as in several of his recent productions of less aggressive acreage, there is positively no relationship between the colour of the blue sky and the bilious landscape, no hint of blue in a shadow, no hint of blue reflection in the stream.

In pleasing contrast is Mr. Claude Hayes's "Sluice," full of rich, juicy colour, and as breezy as a Constable. Also to be admired are Mr. J. S. Hill's "Emsworth," and an opulent "Off the Western Land" by Mr. J. Olsson. "Late News," during the War, in a village street, by Mr. G. Harcourt, is a strong work, though the shadows strike one as being rather too black. Other figure-pictures, "The New Frock," the "Beverley Arms Kitchen," and "Demobilized," in Gallery VII, are worthy examples of the sound craftsmanship of one of the cleverest of our younger painters, Mr. F. W. Elwell.

GALLERY V.

Among the early numbers in this room the first works to attract attention are the fine "Passing Storm," by Mr. L. G. Macarthur, and the "Lens, 1918," of Mr. H. Hughes-Stanton. This picture is by far the most impressive and convincing landscape we have seen of the war area. The threatening atmospheric conditions chosen by the artist as the most suitable under which to paint the diabolical scene of Hun devastation help to lend a horror to a vivid representation which will abide

in one's memory. Mr. C. M. Padday is another exhibitor who year after year sends consistently accomplished work to the Academy. He manages to apply well-thought-out colour-schemes to subjects instinct with dramatic incident; his "Dividing the Spoil" is a first-rate example of his success. Great poetic feeling enwraps Mr. R. Vicat Cole's rendering of a "Quarry Farm."

GALLERY VI.

The "Balloon Man," by Mr. E. Townsend, attracts one by reason of its extreme sincerity of treatment and characterization. An Australian painter who invariably manages to convey the weight and turmoil of ocean waters scores with "In roaring he shall rise, and on the surface die"; his compatriots, Mr. H. S. Power and Lieut. F. Leist, are no less successful with the vigorous onslaught of battle—as we may see in their pictures respectively of the "1st Australian Divisional Artillery going into Action," and "British Tank attacking German Strong Point," in Gallery VII.

By contrast, one may learn how not to paint a war picture from a huge canvas, "A British Aeroplane being pursued by German Machines," by Capt. L. Weirter. It is a relief to come across one of Mr. T. Mostyn's great poems in paint. He paints Monticellian landscapes in a more free and generous manner, and with his wealth of strong but harmonious colour always manages to represent places in which one would love to linger. He shows "The Enchanted Pool" in this gallery, and "The Never Never Land" in the next. A successful portrait of Miss Lois Mozley-Stack is by Mr. G. Lipscombe, and one of the tip-top pictures of the year is the delightfully pure open-air painting of "The Donkey Ride," by Mr. G. Spencer Watson.



"AGNO": BRONZE MASK.



"ENID": PORTRAIT BUST.

(Royal Academy Exhibition.)

By W. Reid Dick.

GALLERY VII.

Miss Mary D. Elwell's "Staircase" is without doubt the best painting of an interior in the Academy, and is a perfect and sprightly thing of its kind. Mr. B. F. Gribble, who has steadily come to the front among our marine painters, increases his reputation with a very realistic and observant war picture, "Help from the U.S. Destroyer," and with his "Battered Warrior's Return" in Gallery XI. In his "Shell Workers," and similar canvases, Mr. Stanhope Forbes, though somewhat of a veteran, successfully holds his own against the similar subjects handled on too large a scale by so daring a painter as Miss Anna Airy.

GALLERY VIII.

Another distinguished lady artist, Miss Alice Fenner, has a sparkling study of water and sunshine in "A Mill Stream." Mr. W. E. Webster scores a very evident success with his pierrot picture entitled "Puppets," a line in which Miss Green adds to her charming sensitive scenes of such subjects in "The Blind Pierrot and a Columbine" in Gallery XI.

We expect good work from Mr. Terrick Williams, and get it in his glowing "Red and Gold, Brixham." Another picture which arrests attention is Mr. D. F. Litchfield's very reserved and refined "Gluck in Cornwall," which reminds us of Bastien Lepage's work.

GALLERY IX.

Mr. H. Tripp with his "Puddle Ducks," and Mr. A. Parsons with "Lilies and Lavender," attract one's attention, but Mr. A. Hacker scores a veritable triumph with his beautifully managed "Cluster Roses." Another R.A. who is showing a notable work outside his usual subjects is Mr. Llewellyn in his very sensitive "Twilight and Moonrise." It takes at least four good pictures, such as Capt. King's "Port of Dantzic," Mr. D. R. Beresford's "The Staircase, Fallowfield," Mr. R. P. Reid's "In Ana Capri," and Mr. S. Carter's "Landfall," to efface the impression produced by "Fording," by Mr. Peter Graham, and "River Llugwy," by Mr. B. W. Leader.

GALLERY X.

Occupying almost the whole of the wall space above the line along one side of this gallery is Mr. W. Bayes's "Pulvis et Umbra." Last year we had on an enormous scale this artist's travesty of what purported to be a tube station crowd during an air raid. He gave us a few ludicrous exaggerations of exceptional types posturing, but the work had the merit of clever decorative composition. The present painting has a similar ogreish grotesqueness of types; for when we are able to distinguish what it is all about we see Mongols of some kind wrestling in an inn yard among Breton peasant women and ghoulish-looking creatures of unknown nationality. The whole thing is painted in theatrical scenery style on an unwarrantable scale; indeed, the only chance of reducing it within a comprehensible compass is to see it through a vista of three galleries; this is unfair both to the public and to the artists whose work it crowds out. The colour is garish, and the canvas abounds with freakish tricks. The cabalistic signs, which bear a remote resemblance to printed notes of music, are not even painted in perspective, and jump about capriciously or jazz-fashion. It is a pleasure to turn from such perplexities to other equally modern work which is wholesome, sincere, and beautiful, such as Mr. H. D. Richter's "Hydrangea, Peony, and Lilac," and Mr. A. Streeton's Sargentesque "Le Cateau Church." There is much of the glitter of the East in Mr. D. Maxwell's "The Navy in Baghdad," and other attractive things are Mr. W. F. Calderon's "Summer,"

and the very convincing landscapes, "The Cool of the Evening" and "Haytime among the Hills," by Mr. B. Priestman.

GALLERY XI.

Mr. Strang has not flattered his personal appearance in "A Painter," but there are other strong portraits in the room, such as that of "Edwin Rayner, Esq., M.D.," by Mr. A. T. Nowell, and "Nancy," one of the best in the show, by Mr. L. J. Fuller. "Children's Tales behind the Scenes" is a characteristic example of work by that brilliant painter Miss Laura Knight.

WATER-COLOURS.

Mr. Herbert K. Rooke attains great sparkle and movement in "Brixham Trawlers in the Channel." Other attractive things are W. Hoggatt's "Winter," A. Gunston's "Red Cloak," and the extremely able drawing of horses in C. J. Adams's "Thirsty." As usual, Miss Hawksley's work is quite delightful; its grace and refinement are amply evident in her "Susanna" and "Peace"; indeed, there are much-belauded artists who, having started on somewhat similar lines, should now take a leaf from this lady's book as to how to continue and finish it. More expectedly Eastern in character is Mr. R. C. Matsuyama's dainty "Still Life," painted on silk. Another Japanese artist (an architect, by the way), Mr. Takekoshi, exhibits an excellent aquatint, "King Charles's Statue in Snow," in the Black-and-White Room. Mr. F. Hamilton Jackson, whose drawings are well known to architects, sends a finely drawn water-colour, "The Atrium, Cathedral, Aquileia." Cyril Roberts's "Miss Mawer" attracts attention, as do Edith Fisher's fresh and sunny "Lime Trees" and Eleanor Hughes's "February Sun." One of the finest representations of "hanged" aircraft we have seen, "H.M.A. R.34," is from the brush of that exceptionally gifted painter Mr. W. Russell Flint. There are three notable water-colours dealing with more or less architectural subjects in this room, viz., Miss Lucy E. Pierce's very quaint "Interior of an Old Shop," Mr. H. P. Weaver's "Old Houses, Brittany," reminiscent of an older generation of painters, and Dorofield Hardy's delightfully mellow little interior of the "Cock Tavern, Fleet Street."

Excellent from all points of view is Lieut. G. Holiday's stirring and life-like "'Quo fas et gloria ducunt' crossing the Rhine," a valuable record of the humiliation of Germany. A successful pastel is Mr. T. W. Hammond's "High Lighting the Promontory Brow," nor must we overlook "Blackbird's Even-song," by Mr. M. Stone, "January 28th," by Mr. L. M. Powel, or Mr. F. E. Horne's "French Nocturne." We will close with an appreciation of two most careful yet vivacious little portraits, Mr. "F. H. Duffield, Esq.," by G. K. Gray, and "A Worker," by Miss Lilian Hacker, in which wistful expression is most sensitively caught.

"STRAIGHT."

With regard to the sculpture galleries, there is a general dearth of subjects of definite architectural interest. There are no great groups destined to adorn monumental buildings, although there are innumerable busts for the hall and figurines for the mantelpiece. These, generally speaking, show a high standard of technical merit. Among the smaller works are the two delightful pieces by Mr. W. Reid Dick illustrated on page 23. One of the best portrait busts is that of Anatole France, by Maurice Favre, who reveals close insight into character in this smiling cynical face.

ON TOWN PLANNING.*

By C. F. A. VOYSEY.

TOWN PLANNING is the outcome of a belief in a fundamental principle which is false. The principle is collectivism. The drilling and controlling of the multitude—the formalism of Prussian militarism. The crushing of individual liberty, and the moulding of the mass into cast-iron conceptions and conventions that petrify progress. The making of towns in moments of time, the sudden creations of imaginative minds, are indeed fascinating subjects for the stage. We all enjoy fairy tales, and fiction is a perpetual charm; our newspapers are full of it. We delight to picture how other people should behave, and we build castles in the air that none can live in. We feed our creative fancy without restraint, and the more superficial we are the more are we satisfied. Little wonder that the first awakening of a materialistic age should find expression in town planning, and in the shutting of the eyes to the prosaic necessities of individual existence.

We have been advancing rapidly for the last hundred years in the sciences, and in all that concerns man's material well-being. And his poor spirit has been starved, his imagination atrophied. Nothing seemed to him true but that which you could prove by demonstration. We have shut our eyes so long to the spiritual side of our natures that now, as Novalis said, "We are near awakening when we dream that we dream." We dream of great vistas and colonnades, and vast rows of things. Of human beings moving in unison and living in ordered rotation. The throb of the machine has taken the place of the throb of the human heart.

One noticeable feature of human nature still persists, and that is the hatred aroused by all forms of heresy. The unconventional is suspected, if not positively resented. As long as we conform to the recognized pattern we are welcome, but woe betide the eccentric and the heterodox.

Town planning follows the same instinct—conformity is its very essence. Collectivism is its creed. It seems fatally easy to generalize and fasten on general likeness. And so much more easy than to perceive differences. Symmetrical arrangement is more ready to the hand of the unskilled than the harmonious arrangement of differences and unlikeness.

The Dutch town of slow growth surely presents many examples of individual expression and personal needs of varying quality and degree. An ever-varying personal note produces the richest interest and charm. Not only do we feel the presence of distinct persons of distinguished personality, but our interest is greatly sustained by the changes brought about by time. As we pass along the streets, history is revealed and we are charmed by the evidences of changing habits, customs, and feelings of a natural growth. What a contrast such a street is to one of the Gower Street type!—all built at one period, and uttering the same monotonous moan. No suggestion of a life of movement, but one note only of a class distinct and unvaried. One can see the silk-hatted, frock-coated City man coming out punctually, day after day, year in and year out.

Turn now to the present day and observe the change; see how the mischief of standardizing houses is illustrated. The original use for which such houses were planned has ceased to exist; and in changing the character of the occupants, blinds, curtains, brass plates, and advertisements have transfigured the

old tidy order of things. The effect is chaotic. It cannot be wise to assume that any large bodies of men will for many generations congregate in communistic fashion as in the garden suburbs.

Collective energy is subject to fashion; it grows on established conventions and prejudices. Machine-like regularity and certainty are its aims. But in nature, what is more true than that she never repeats herself? No two leaves on any tree are alike. Variety is nature's law. Oh that we could feel more respect for nature's law!—then what lovely wisdom might we learn! Thank heaven men are not all alike; were they alike there could be no communion between us and no love. Why then force us into symmetrical streets and houses, or preconceived types of houses for supposed typical needs? Why make us all behave alike, when by our very natures we are forced to feel differently?

It is but natural that many will jeer at the statement that the question of town planning is a moral as well as a practical one. The idea that human intelligence must be preserved in water-tight compartments is mischievous in the extreme. What we love we imitate, and we love the line of least resistance. We love to contemplate rules and regulations, and flow with the great river of officialdom. But were we left without control to work out our own salvation, the native love in us would still lead us to imitate what we thought best. We should still try to perpetuate all that we thought good. There would not be that anarchy and brutality that so many fear. Real freedom makes men more careful because more responsible. Let every town dweller make his own dwelling and work-place as far as possible, and our towns would be as gold, beautifully human and lovely to behold.

"Britons never, never shall be slaves!" Is it not the most natural cry of this northern race? Are we not the pioneers of freedom? The high priests of free thought? Each man must think for himself, or perish. And does not this instinct lead us naturally to seek the verities of real life? It makes us practical. We are, by it, driven to find out what are real fundamentals. Individualism is the strengthening of the unit for the ultimate salvation of the aggregate. Beware then, be on your guard lest town-planning authorities clip your wings, and cause you to sink to the bowels of the earth, rather than soar with the eagle to ideals nearer heaven.

We are befogged by the exuberance of our own verbosity. But what we really wish at heart is to get at the verities that shall lead to practical results. To learn what forces are permanent and potent, and must be obeyed. What, in fact, are the conditions which govern our efforts to make the world better. No superficial impression will help us. We must get to basic principles, and distinguish between invariable law and passing phases. Moods and movements governed by fancy and fashion will only make us less stable and less sure.

The government of communities must of course depend very largely on collective energy. Such matters as the making of roads and open spaces, drainage, water supply, and lighting. All of which are matters of common moment and general concern. Such universal necessities have their known characters and requirements, common to all, and in no sense variable like the modes of our domestic habits. Though we must not forget our gratitude is due to individual action and not corporate action that London is so rich in beautiful squares.

It is difficult to draw any hard and fast line determining the spheres of liberty and control. The advocates of

* It will be recognized that the responsibility for the views expressed in this article rests with the author, who, like the Editor, is fully conscious of their opposition to received opinion. But THE ARCHITECTURAL REVIEW aims at a liberal conception of its functions, and on such matters as this it keeps open court.

Collectivism and Government Control start with the assumption that man is bound to go wrong if left to his own devices. And upon this evil premise all their systems are based; and the great army of officials with their acres of blue books and by-laws is bred and born, inevitably producing anarchy or rebellion.

We have never tried to start on the hypothesis that men will more often go right than wrong if left alone. We need to believe that more good is got out of trusting people than mistrusting them. Were such a principle to be tried, who knows how unselfishness would increase and right feeling grow?

The recognition of our own rights must remind us of the rights of others. Communities could grow up and live and work together in harmony without the shepherding of a grandmotherly Government. Building lines and strait-jackets belong to savage conditions. The theorist that will not allow anyone to hang his upper story beyond the face of the lower will yet allow the varying levels in the public way that are veritable death-traps to the feeble and blind. The importance or unimportance of details of this nature is endlessly debatable, and for that reason should be left to individual intelligence. Why should brass buttons and gold braid be regarded as a guarantee of special knowledge or wisdom? The local tradesman who assists in framing rules by which our towns are to be planned and regulated may or may not be wise. We may be more or less deluded than he. Possibly our theories have no more evidence of wisdom than his; therefore leave us free to work out our own salvation, to suffer for our own faults and mistakes. It is fear of the imaginary consequences that makes men shy to trust in individual judgment. We have more confidence in a sausage machine! Fear is our bitterest foe.

Of course, it is quite true others must suffer for our mistakes. But it is better for all that we should feel the moral responsibility ourselves, than that we should excuse ourselves by sheltering behind the rules and regulations of public bodies.

The height of our buildings is a matter that would readily right itself. It is not fair to assume that numbers would tower into the sky to the detriment of the community at large. No one would deliberately endanger himself or his neighbour. We have liberty enough already to make the world more ugly; why add to our evil propensity by forcing us to ugliness by Act of Parliament? And this we affirm is what is being done now.

Nothing but individual love of beauty, truth, and Providence will ever make the world more comely. No State aid or State control can do it. It depends absolutely on individual effort. Of course few will admit it. So-called improvements made by town-governing bodies will at once be cited in refutation of the statement. And then who is to judge? This is a matter of belief and a sincere conviction of the writer, no less true to him because unprovable.

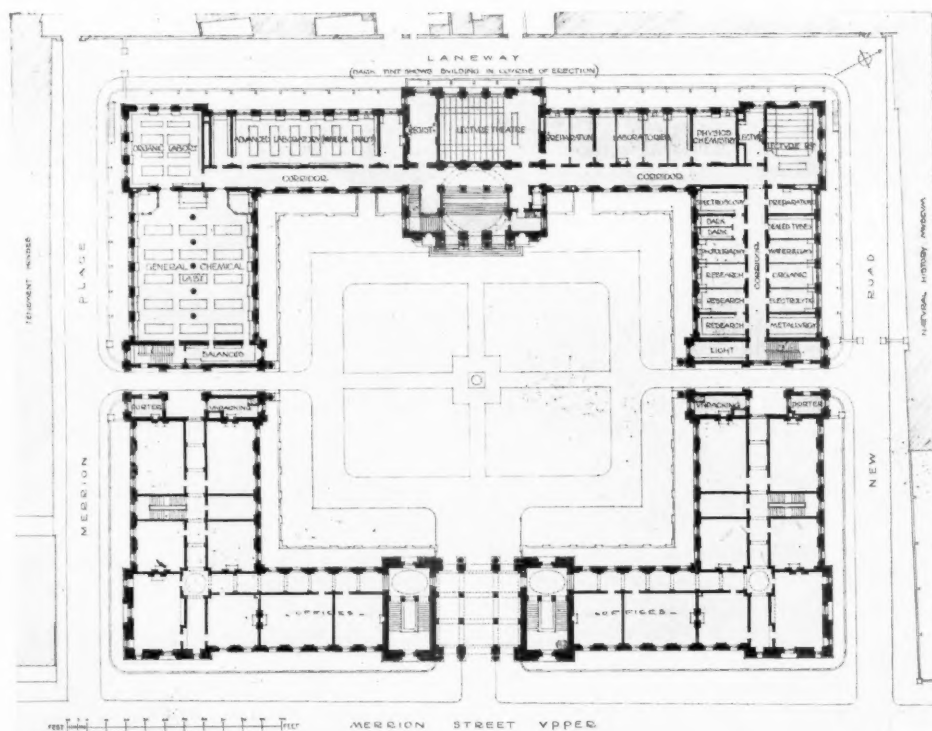
This laying down of the law and endeavour to state fundamental principles is open to us all, and carries no authority. It is claimed as a right and a privilege, if not a duty, for every man to think for himself. And only in so far as we can help each other to clearer thought, and to find out what are and what are not fundamental principles, can we release ourselves

from the tyranny of corporate control. Let those who are for and those against try to see each other's facts as well as fancies, and in time we may get to more understanding. The feeling of antagonism must warp the judgment. Our hatred of miles of formal building striking the same note, or the colony of flanneled faddists all prying into each other's gardens, the Government offices besmeared with academic sculpture and rows of shops for different trades, all making the same ugly faces at us—all these things must tend to make us feel unkindly against town planning. And justice leaves us stranded on our own pet animosities. Lest this fusillade against town planning should give the false impression that we see no good in it at all, we must here graciously acknowledge that where new districts are to be developed and old ones improved, the town-planner can do great good. He can lay out roads and direct all matters of common concern, and help individuals to preserve their own individuality by recognizing other people's rights. Keep us, we pray, from interfering with other people's rightful liberty. We all need to be freed from our fears, for fear is the most common check on our trust in our fellow-men. Fear of man's wickedness and weakness makes him feeble and false. It is a bad influence on both parties.

It is the moral responsibility of individual action that we need to respect and preserve, and the power without responsibility following collective control which we need to prevent.

THE ROYAL COLLEGE OF SCIENCE, DUBLIN.

THE Royal College of Science, Dublin, formerly accommodated in St. Stephen's Green, is now housed in a fine new building which has been erected from the joint designs of Sir Aston Webb, C.B., P.R.A., and Sir Thomas Manly Deane, on a site at the rear of Merrion Street, adjoining Leinster Lawn and the National Museum and Library. The elevations are carried out in Portland stone and Irish granite. The principal entrance, shown in the pen-and-ink perspective on the frontispiece, is in the quadrangle.



THE ROYAL COLLEGE OF SCIENCE, DUBLIN: GROUND-FLOOR PLAN.
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HOUSING.

THE LOCAL GOVERNMENT BOARD in their recently issued "**Manual on the Preparation of Housing Schemes**" state that "in most localities a 9 in. solid brick wall without external protection will not be weatherproof, but if protected by roughcast may be found adequate and at the same time cheaper than hollow walls." The incorporation of Pudlo in the roughcast will render the walls proof against the fiercest driving rains.

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NOTES OF THE MONTH.

An Artistic Brochure.

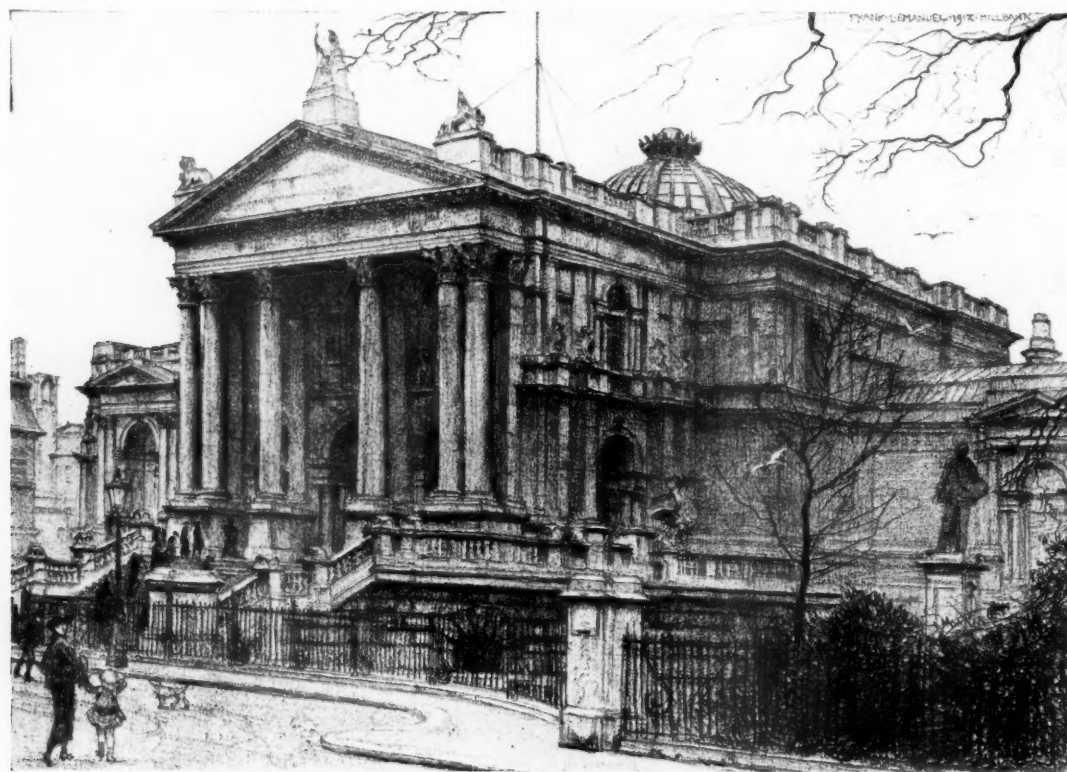
The illustrated brochure which has lately been issued by Messrs. Higgs & Hill, Ltd., under the title "The Craftsmanship of the Builder," is a notable advance upon anything of a similar kind that has yet come to our notice. It has nothing in common with the conventional type of catalogue, which is only too often a dull, if not positively distressing, production both in appearance and contents. This brochure is literally a work of art, for it contains numerous reproductions of pencil drawings by Mr. Frank L. Emanuel (a typical example accompanying this note), and has for a frontispiece a reproduction in colour of a water-colour drawing of Lower Regent Street and Waterloo Place by Mr. Francis Dodd. All the illustrations represent or include buildings carried out by Messrs. Higgs & Hill from the designs of prominent architects; and it may be noted in passing that Crown Works have been entrusted with a great

does great credit to the taste and judgment of Messrs. Higgs & Hill. We understand that copies of it may be obtained by architects on application to Crown Works, South Lambeth Road, London, S.W.

* * *

Mr. A. E. Richardson for University College.

The resignation of Professor F. M. Simpson, who has held the Chair of Architecture at University College since 1903, and who has been head of the joint Schools of Architecture of King's and University Colleges since their combination in 1914, takes effect at the end of the present session. Mr. A. E. Richardson, F.R.I.B.A., has been appointed to succeed him, and will take up his duties in the School of Architecture in October next. Mr. A. E. Richardson, who is one of the joint editors of our contemporary "The Architects' Journal," has been since 1912 architect to the Prince of Wales for the Duchy



THE TATE GALLERY.

(From a Drawing by Frank L. Emanuel.)

variety of contracts—among them some of the biggest of modern times. It was an excellent idea to enlist the aid of the artist in portraying some of these buildings; for while, as it is aptly pointed out in the introduction to the brochure, "the camera is in some respects the more exact medium, it cannot convey the true essence—the 'feeling' in the work. Sympathetic rendering can only come from the artist's hand, as a direct expression of the aesthetic sense." Hence the unusual interest and value of this brochure. Mr. Emanuel's work is well known to readers of *THE ARCHITECTURAL REVIEW*; and in "The Craftsmanship of the Builder" we have half a score of examples of his art that all architects will be glad to include among their collections of architectural drawings. Most of the sketches show architectural exteriors in London, and in each Mr. Emanuel has skilfully caught the peculiar quality of the London atmosphere. This brochure, throughout which are scattered many aphorisms pertaining to the building craft, is a production that

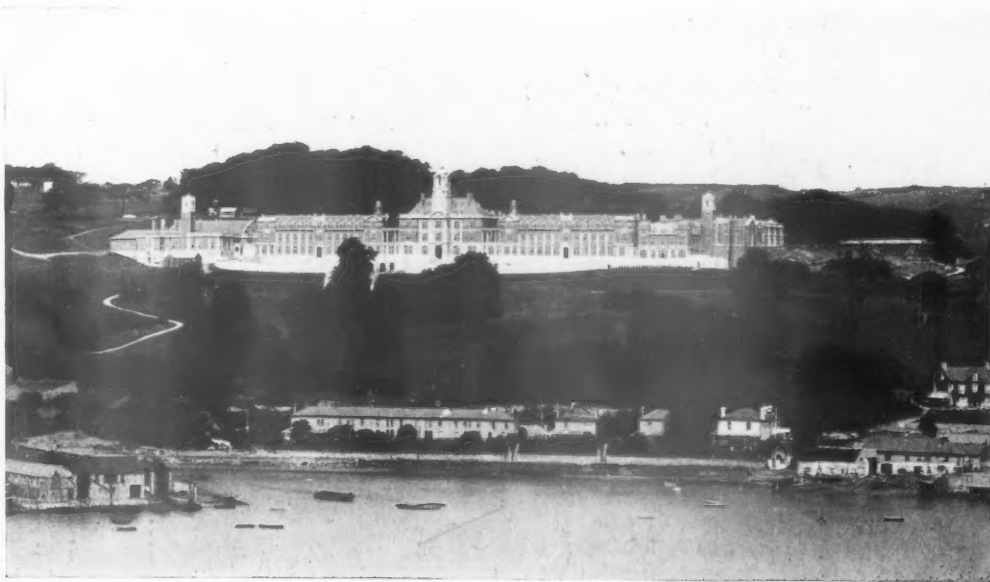
of Cornwall estates in the West of England. In 1913 he was awarded the prize for rebuilding the Quadrant, Regent Street. He prepared the designs for the Scala Theatre, and has erected the New Theatre, Manchester, and a large number of public buildings and private houses. He has lectured extensively on architectural subjects, and has published a work on monumental architecture in Great Britain and Ireland. Mr. Richardson will bring to bear upon the important task which he is taking up ripe scholarship combined with rare energy and initiative. Moreover he possesses in a remarkable degree the gift of firing others with his own enthusiasm, and no quality is more valuable to one entrusted with the training of others. It should be an inspiration to study under him. Mr. Richardson may be expected to assist materially in the development of architectural education, and is likely to effect some fundamental reforms. Architects, we are sure, will join us in wishing him all success in his new sphere of activity.

The Craftsmanship of the Builder

The series of examples of architectural works which will appear regularly under the above title in this magazine, will be chiefly depicted by the pencil of the artist, as in every good building there is a subtle charm that eludes the camera but is seized by the artist as being the soul of the work.

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NOTES OF THE MONTH.

Surplus Government Stores.

Under the Ministry of Munitions, an organization called the Surplus Government Property Disposal Board has been set up, entrusted with the disposal of government material that is "surplus to requirements." The Board publishes twice a month, under the title "Surplus," a very useful little book in the form of an indexed catalogue of Government supplies which are available for public purchase. This book, which should be in the hands of all who desire to know what goods are for sale, can be obtained, price 3d., from all newsagents.

* * *

The British War Medal Design.

The design of the British war medal to be issued in commemoration of the present War was left to the choice of a committee, in 1917, consisting of eminent representatives of the Royal Academy, the Royal Society of British Sculptors, the British Museum, the National Gallery, and the Royal Mint. It was decided that the design should be thrown open to competition among prominent artists, and invitations were issued to ninety-six probable competitors. In response to these invitations designs were submitted by fifty-one artists. These designs were considered by the committee, and the works of the following artists were judged to be the three best in order of merit: (1) Mr. Wm. McMillan, 14A Cheyne Row, Chelsea; (2) Mr. Chas. Wheeler, 2 Justice Walk Studios, Chelsea; (3) Mr. C. L. G. Donan, 18 Bonneville Road, Clapham Park. These three prize-winners have been awarded monetary

prizes of £500, £150, and £75 respectively. Mr. McMillan's design, which is here reproduced, will be the one adopted for the reverse of the medal.



BRITISH WAR MEDAL COMPETITION: WINNING DESIGN.
By William McMillan.

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NOTES OF THE MONTH.

University College and Hospital War Memorial.

A war memorial scheme for University College, University College Hospital and Medical School, London, has now been settled, and an appeal for a sum of £30,000 is being issued. The complete scheme as settled by a representative and influential committee under the patronage of the Earl of Rosebery, Chancellor of the University of London, includes the following features: A War Memorial Album, containing the records of the academic and service careers of the 268 men who have fallen; memorial tablets recording their names; scholarships for the sons and daughters of the fallen; a great hall for the use of the College and Medical School; the endowment of University College Hall, Ealing. The Hon. Treasurer is Captain Wedgwood Benn, D.S.O., D.F.C., M.P., who is a Fellow of the College; donations sent to him at University College will be gratefully acknowledged.

The Hampton Court Gardens Committee.

After the recent Press agitation concerning the alleged desecration of the famous gardens at Hampton Court, it is not surprising that Sir Alfred Mond should have decided to take the advice of a committee of experts in the matter. In the House of Commons recently Sir Alfred gave the names of the committee as follows:—Sir Aston Webb, President of the Royal Academy; Colonel F. R. S. Balfour, nominated by the Royal Horticultural Society; Mr. W. Watson, Curator of Kew Gardens, nominated by the Director; Mr. Robert Wallace, landscape gardener; Miss Willmott, gold medallist of the Royal Horticultural Society; Mr. Ernest Law, the historian of

Hampton Court. Sir Aston will act as president of the committee, whose duty will be to inquire: 1. Whether any suggested alterations to the Hampton Court Gardens were desirable. 2. If so, what changes the committee would recommend for consideration.

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The R.I.B.A. Prizes and Studentships, 1920.

Architectural students will be glad to hear that the R.I.B.A. prizes and studentships, held in abeyance during the War, are to be revived this year. The syllabus, of which we have received a copy, contains two announcements which will give general satisfaction. The first is that candidates who, under the age limit, were eligible for the competitions in 1915, which were postponed owing to the War, are eligible for the competitions for 1920. This concession applies to all candidates irrespective of military service. The second is that for the current year the value of the following prizes and studentships involving travel is increased by fifty per cent.: Soane Medallion, Pugin Travelling Studentship, Godwin Bursary and Wimperis Bequest, Owen Jones Travelling Studentships, Tite Prize, Henry Saxon Snell Prize.

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Mr. Bankart and the Bromsgrove Guild.

Mr. G. P. Bankart announces that he is re-starting his business at his former workshop at Bromsgrove, Worcs., having also acquired the goodwill of the Bromsgrove Guild, for the production of plasterwork and leadwork. He has taken over the Guild's London Office.

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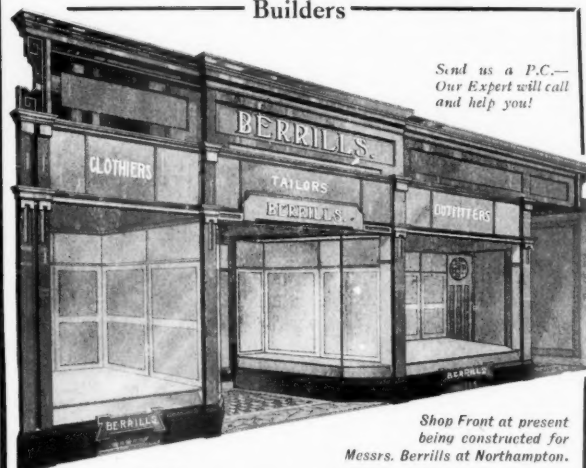
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